

THE DIAPASON

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Thirty-first Year—Number Twelve

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MEMORIAL TO LUTKIN ON EVANSTON CAMPUS

BUILDING WILL COST \$115,000

New Home for Music School of Northwestern University Will Commemorate Career of Distinguished Church Musician.

Early in December Northwestern University will begin construction of a new building for its school of music, to be known as Lutkin Memorial Hall, it was announced in October by President Franklin B. Snyder. The new building, which will be at the southwest corner of Orrington avenue and University place, on the Evanston campus, will be a memorial to Peter Christian Lutkin, Chicago organist and church musician, who died in 1932 after serving as dean of the school of music from 1895 to 1928. Including equipment, Lutkin Hall will cost approximately \$115,000 and will contain a 400-seat auditorium that will be used for recitals, concerts and other musical productions.

Lutkin Hall will occupy an area seventy by ninety feet. It will be of modern Gothic architecture, to conform to the dormitories and sorority houses in the women's quads, across the street to the north. The exterior will be of Lannon stone, with Bedford limestone trim. The roof will be of slate. A foyer, with bay windows of art glass, will extend along the Orrington avenue side the width of the building. On the south side will be an enclosed arcade with entrances at each end. A distinctive touch will be added to the exterior by a tower fifty feet high. A cathedral effect will be given to the auditorium by the art glass windows and the exposed decorative pipes of the organ at the rear of the platform stage.

The university plans to have Lutkin Memorial Hall completed by the opening of school in the fall of 1941. Funds for its construction were supplied by gifts received about ten years ago to erect a memorial to Dean Lutkin. It is anticipated that additional gifts will be received during the next few months from friends of Dean Lutkin to help endow the building and to provide items of equipment.

Dean Lutkin was the father of the North Shore Music Festival and for twenty-one years its director. He was one of the founders of the American Guild of Organists and was twice president of the Music Teachers' National Association. He established at the university the first a cappella choir, which has served as a model for other choirs in music schools throughout the country. His particular interest was church, organ and choral music, to which field he made important contributions through original composition and other activities.

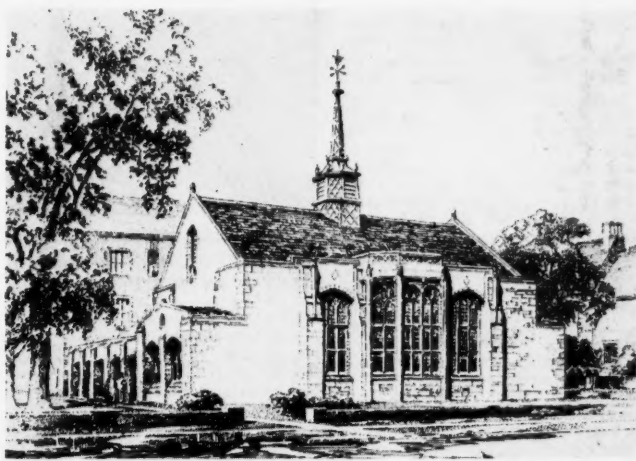
Brahms Work at St. George's, N. Y.

Brahms' "Requiem" will be sung at St. George's Church, Stuyvesant Square, New York City, Sunday afternoon, Nov. 3, at 4 o'clock, under the direction of George W. Kemmer, organist and choir-master of St. George's. The adult choir of sixty voices will be supplemented by Rose Dirmann, soprano soloist; Elwyn Carter, baritone, and Arthur Jones, harpist.

Hymns in Memory of Dr. Huckel.

In memory of Dr. Oliver Huckel, hymnologist, poet and pastor, who occupied the pulpit of the Second Congregational Church of Greenwich, Conn., for eighteen years, 500 copies of "The New Church Hymnal," in the making of which Dr. Huckel had taken a vital interest, have been presented to this church as a memorial by a former parishioner. The new books, published by the D. Appleton-Century Company, will be dedicated Nov. 17.

NEW LUTKIN HALL FOR NORTHWESTERN UNIVERSITY



MARCEL DUPRE WILL TEACH AT UNIVERSITY OF CHICAGO

Marcel Dupré will come to the University of Chicago in the summer of 1941 to conduct a master class in organ, according to an important announcement issued from the offices of the university late in October. The noted French organist will teach in Chicago for six weeks, from June 23 to Aug. 2. The course includes two half-hour private lessons a week for every pupil and one class lesson. All the lessons will be given in Rockefeller Memorial Chapel on the large four-manual Skinner organ, one of the outstanding instruments of America. Practice organs will be provided at the university and in neighboring churches.

As a feature of the celebration of the fiftieth anniversary of the University of Chicago, M. Dupré has been engaged to give a series of eighteen recitals during the session of the master class.

The reputation of M. Dupré, and the convenient location in the Middle West are expected to draw a large number of applications for admission to the course, especially since American organists will not be able to go abroad for study because of the war. With the additional attraction of the recitals by M. Dupré and all the other opportunities offered in Chicago for study and hearing music, it is expected by Frederick Marriott, University of Chicago organist, who is in charge of the arrangements for the master class, that the limited number of places for students will be taken very quickly.

MARIO SALVADOR APPOINTED TO CATHEDRAL IN ST. LOUIS

Mario Salvador of Chicago, an organist of extraordinary attainments despite his youth, has been appointed organist and director of music of the St. Louis Catholic Cathedral and began his work there in October. He succeeds William Theodore Diebels, who died May 28 after a service of twenty-three and one half years at the cathedral, during which his ability as organist, choir director and composer was widely recognized.

Mr. Salvador was trained in Rome at the Pontifical Institute of Sacred Music, where he earned the "Licenza," equivalent to bachelor, in Gregorian chant. He has also the degree A.B. from Loyola University of Chicago, conferred last June with special honors in Latin and Greek literature. For several years he has been organist at St. Andrew's Catholic Church, Chicago. His earliest training was in Chicago, under his father, for whom he often substituted at the large Casavant

organ at the Notre Dame French Church. In Rome Manari was his instructor. Returning to Chicago, he studied organ, counterpoint and composition with Dr. Wilhelm Middelschulte, Frank Van Dusen and Leo Sowerby, at the American Conservatory of Music.

HAUSSERMANN PRIZE WON BY WORK OF IVAN LANGSTROTH

The John Haussermann prize of \$200 for an organ composition, offered by John Haussermann, sponsor of the organ at the Temple of Religion at the World's Fair, has been awarded to Ivan Langstroth for an "Organ Fantasy and Fugue, Op. 14." Members of the jury were Roy Harris, Hugh Ross and Ernest White.

Ivan Langstroth is a native of California. He studied composition abroad with Engelbert Humperdinck and Paul Juon and was for many years a member of the faculty of the Vienna Conservatory of Music. Two years ago he returned to his native country and is now living in New York. Mr. Langstroth's compositions have been performed in many leading capitals of Europe and recently have gained increased attention in this country.

ORGAN MUSIC ON THE RADIO COSTS REPUBLICANS \$4,000

About \$4,000 worth of network time filled with organ music will be charged against the Republican campaign organization, according to reports from New York.

Wendell L. Willkie was scheduled to speak from Erie, Pa., over the WEAF network from noon to 12:30. The value of the half-hour noon period on the air over the number of stations involved had been set at \$8,000. When the candidate's train was thirteen minutes late in arriving for the microphone rendezvous, organ music bridged the gap until Mr. Willkie came. But the full charge will be assessed against the party, it was said, because the period had been engaged and the radio facilities in no way were responsible for the delay.

Recitals at Fisk University.

A series of monthly organ recitals at Fisk University, Nashville, Tenn., on Sunday afternoon began Oct. 13 with an outstanding program by Arthur R. Croley. The initial program included Sweelinck's "Fantasia in Echo Style"; the "Dialogue for Trumpet" by Clerambault; Liszt's Prelude and Fugue on B-A-C-H; the Andante Cantabile from Tchaikovsky's Fifth Symphony, and "The Squirrel," by Weaver.

PHILADELPHIA MARKS JUBILEE OF THE A.O.P.C.

CLUB'S FIFTIETH BIRTHDAY

More than Eighty Attend Dinner of Oldest Organization of Organists—Heinroth Gives Recital at Club's Birthplace.

Half a century of activity by the oldest of all American organizations of organists was the occasion for a jubilee in Philadelphia in October. The fiftieth anniversary of the American Organ Players' Club was celebrated with three events. The first of these, a dinner held at Holland's on the evening of Oct. 12, followed by a recital by Dr. Charles Heinroth of New York, drew around the dinner table a group of more than eighty members and guests. Some of these had been members almost since the foundation of the club; still a greater number have been on the membership list more than twenty-five years.

The dinner was also the occasion for honoring Herbert S. Drew for his service of twenty-five years as treasurer and his long and efficient administration of his office was the occasion for congratulations and special recognition.

The only sad note in the proceedings was injected by the recent death of the man who had been president of the A.O. P.C. over thirty years and was the second man to head the organization. In memory of Dr. John M'E. Ward all rose and stood silent for a few minutes at the close of the dinner. Several guests from out of town, the former pastor and pastor emeritus of the Church of the New Jerusalem and officers of the club were called upon for a few words of greeting by Dr. Henry S. Fry, acting president since the passing of Dr. Ward. Among telegrams and letters received were a cable from Alfred Hollins, the Edinburgh organist and composer, and from Dr. Percy Chase Miller, once one of the Philadelphia group. Dr. Heinroth in a short talk directed attention to the fact that within the last fifty years orchestral tone colors on the organ, mechanical blowing and all modern means of expression had been invented, creating a new era for the recitalist, and he spoke of a period twenty years ago in which he thought organ performances had reached a new level of excellence.

It was fitting that the anniversary recital should be played at the American Organ Players' Club's birthplace—the Church of the New Jerusalem, where Dr. Rollo Maitland is organist. And it was equally fitting that the recitalist should be Dr. Heinroth, organist of the College of the City of New York, who played at the thirty-fifth anniversary of the organization. Dr. Heinroth was greeted by a good-sized audience, which heard the following program: "Lamentation," Alexandre Guilmant, played in memory of Dr. Ward; Prelude, Passacaglia and Fugue in E flat minor, Healey Willan; Five Chorale Preludes ("Be Glad Now," "By the Waters of Babylon," "Sleepers, Wake," "From the Depth I Cry" and "Adorn Thyself, My Soul"); Bach: Sonata for "We Thank Thee, Lord," Bach: Sonata, "The Ninety-fourth Psalm," Reubke.

The Reubke Sonata was the climax of the evening, just as the Guilmant "Lamentation" marked the sorrow over the death of one who had devoted a large part of his life to the club's advancement.

The final event of the celebration was an impressive organ and choral recital at St. Clement's Church Oct. 22. The choral club of the Musical Art Society of Camden, N. J., conducted by Dr. Henry S. Fry, sang Dr. David D. Wood's "The Twilight Shadows Fall" and Dr. Fry's "Blest Are the Departed" in memory of Dr. Wood, and Bach's "Jesu,

"Priceless Treasure" and a group of more modern numbers. The organ numbers were played by Dr. Rollo F. Maitland, Miss Roma E. Angel, F.A.G.O., and Newell Robinson, F.A.G.O., dean of the Pennsylvania Chapter, A.G.O. Miss Angel's first two numbers were organ transcriptions of two movements from the "Mother Goose" Suite for orchestra by Ravel and the third was from his Sonata. Mr. Robinson played the Allegro Risoluto from the "Pilgrim Suite" of Percy Whitlock and Seth Bingham's "Intercession." The evening closed with the Prelude in E flat major by Bach—the one to the "St. Anne" Fugue—and a paraphrase on Dr. Wood's "Behold, I Show You a Mystery." So it was that the recital, beginning as it did with the sad note of memorial numbers, grew in feeling to a triumphant climax in "Thanks Be to God, Which Giveth Us the Victory" of Dr. Wood's anthem. Dr. Franklin Joiner in an excellent address expressed his pleasure that the club should celebrate its jubilee at St. Clement's, as it did its twenty-fifth anniversary.

David D. Wood, the famous blind organist and composer, was the first president of the American Organ Players' Club, a group formed at its inception by men and women of Philadelphia and vicinity whose purpose was the advancement of organ playing. Later an examination was established which every new member had to pass. Dr. Wood was succeeded on his death by Dr. Ward. The club has had a series of recitals every year and has made itself in every way a force for the recognition and betterment of the organ and of organists in its locality.

ZEUCH OPENS MERIDEN, CONN., ORGAN BY AEOLIAN-SKINNER

The Aeolian-Skinner Company has completed the installation of a large three-manual organ in the First Methodist Church of Meriden, Conn., and on Oct. 6 William E. Zeuch of Boston gave a recital on the instrument.

Following is the stop scheme of the new organ:

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 rks., 244 pipes.

SWELL ORGAN.
Gelgen, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Octave Gelgen, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Cymbal, 3 rks., 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.
*Viola Aetharia, 8 ft.
*Unda Maris, 8 ft.
*Gedeckt, 8 ft.
*Vox Humana, 8 ft.
Chimes.
Tremolo.

*Present Echo organ.

CHOIR ORGAN.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Blockflöte, 2 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.
Tremolo.

PEDAL ORGAN.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten (Great), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.

FREDERICK KINSLEY TAKES POST AT RIVERSIDE CHURCH

Frederick Kinsley has been appointed organist and choirmaster of the famous Riverside Church, New York City, effective Oct. 6. For the last ten months, during Dr. Harold Vincent Milligan's absence, due to illness, Mr. Kinsley has acted as guest organist.

Mr. Kinsley is a graduate of the Yale School of Music and for seven years was organist and choirmaster at Christ's Church, Pelham Manor, N. Y. Since 1932 he has taught music in the high schools of Flushing and Bayside, L. I.

RANOUS ROUNDS OUT SERVICE OF 38 YEARS

PARISH PAYS HIM TRIBUTE

Church of the Holy Spirit in Lake Forest Marks the Retirement of Man in Charge of Its Music for a Long Period.

Thirty-eight years of devoted musical ministry in a large and prominent Chicago suburban parish came to a close at the end of October when Arthur H. Ranous retired as choirmaster of the Church of the Holy Spirit in Lake Forest. The departure of Mr. Ranous, mourned by every member of this parish, with which Mr. Ranous has been identified through a large part of its history, was the occasion of three events arranged by the church. The first was a choir rehearsal and supper Oct. 23, to which were invited all the former clergy, acolytes, organists and singers who had been heard in this church. On Oct. 27 the morning worship, the last at which Mr. Ranous sang and directed the choir, was made the occasion for a special festival service. In the choir stalls were a large number of former members of the choir. Mrs. Alice Emmons McBride, organist of the church, played the service. S. E. Gruenstein, formerly organist and director of music at the First Presbyterian Church of Lake Forest, was guest organist, playing a fifteen-minute prelude. The following Wednesday, Oct. 30, Mr. Ranous' sixty-fifth birthday, a reception in honor of the retiring choirmaster, for members of the parish and friends, was held at the beautiful home of Mrs. D. Mark Cummings in Lake Forest.

At the reception Dr. Prince presented to Mr. Ranous a purse of generous size as a gift from the parish and the vestry gave him a radio-phonograph, while the choir presented to him an easy chair.

Arthur H. Ranous is a native of Green Bay, Wis., but came to Chicago and Evanston as a boy and received his musical training in this city. As a youth he sang in the choir of St. Luke's Church, Evanston, under the direction of Frank W. Smith, and there laid the foundation for a career in which he achieved a position as one of the outstanding baritone soloists of the city. In 1923 he was soloist with the Apollo Musical Club under Harrison M. Wild and he has been heard in recitals in many places. He is a member of the Lexington Quartet and of the Scottish Rite Choir and is a prominent Mason.

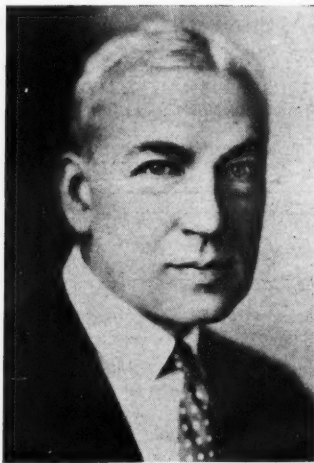
Although known principally as a singer, Mr. Ranous went to the Church of the Holy Spirit in June, 1902, as organist of the young parish. Within a short time he was graduated from the organ bench to the post of choirmaster. Throughout the thirty-eight years he has radiated a fine spirit in the community. The musical administration of the parish has been carried on under an ideal condition, with Dr. Herbert W. Prince, himself at one time an organist, as rector, Mr. Ranous as choirmaster and Mrs. McBride as the active organist, a post she has held for nearly thirty years. Mr. Ranous has been a devoted member of the church through the years. He is a contributor to *The Diocese of Chicago*, as correspondent from the Church of the Holy Spirit. Mr. Ranous is program chairman of the Lake Forest Music Club, a board member of the Chicago Artists' Association and a member of the Lake Shore Athletic Club.

Mrs. Marjorie M. Sherman, contralto soloist at the church, retired at the same time as Mr. Ranous, bringing to a close twenty-two years of distinguished service in the choir.

Luis Harold Sanford at New Post.

Luis Harold Sanford, who was appointed as organist and choirmaster at Central Congregational Church, Brooklyn, this fall to succeed George Mead, has many plans for the season. In addition to the regular church services Mr. Sanford expects to present a series of musical services with the assistance of the quartet and motet choir. Mr. Sanford went to Brooklyn from the Summit Presbyterian Church, Germantown, Philadelphia, where he served as organist for two years. He is a graduate of Union Theological Seminary, where he received the master's degree in sacred music in 1932.

ARTHUR H. RANOUS



ORGAN VESPER PROGRAMS BY JOHN HUSTON IN DALLAS

John Huston has entered upon an activity which is intended to stimulate greater interest in organ recitals in Dallas, Tex. He has begun a series of organ vespers in alternate months at the Highland Methodist Church on Sundays at 5 o'clock. The first recital took place Oct. 20 and the program was as follows: Concerto, "The Cuckoo and the Nightingale," Handel; Air from Suite in D, Bach; Allegro Vivace, Sammartini; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Ronde Francaise," Boellmann; "Piece Heroique," Franck; "Canzona della Sera," d'Ervy; "Scherzo Fantastique," Diggle; Toccata (Fifth Symphony), Widor.

The next vespers will take place Dec. 15, when the following program will be played: "In Thee Is Gladness," Bach; "Noel Grand Jeu et Duo," d'Aquin; "Noel," Mulet; "Communion sur un Noel," Huré; Chorale Improvisations, "Sleepers Awake!," "How Brightly Shines the Morning Star," and "In dulci Jubilo," Karg-Elert; "Gesu Bambino," Yon; "Christmas Dance," Milford; "Bohemian Christmas Cradle Song," arranged by Poister; Toccata on "Vom Himmel hoch," Edmundson.

The remaining dates and programs are as follows:

March 30—Sonata in the Style of Handel, Volstenholme; Rondo, "The Fifers," d'Andrieu; "O World I E'en Must Leave Thee," Brahms; "Hark, a Voice Saith All Are Mortal," Bach; "Alleluja, Pascha Nostra," Titcomb; "Bible Poems," Jaromir Weinberger; "Miniature," Bedell; Chorale Prelude on the Tune "Walsal," Noble; Finale in B flat, Franck.

May 18—Trumpet Tune and Air, Purcell; "Come, Saviour of the Gentiles," Bach; Gigue-Rondo, J. C. F. Bach; Prelude and Fugue on B-A-C-H, Liszt; "Chant de May," Jongen; Fantasia in A, Franck; Arabesque, Mauro-Cottone; "Lament" (MS.), Roy Perry; Scherzetto, Vienne; Sonata, "The Ninety-fourth Psalm," Reubke.

Harrison Wild Club Luncheon.

The Harrison Wild Organ Club of Chicago opened its season with a luncheon Oct. 8 that attracted a large attendance, showing the continued interest in the organization. The new president, Robert R. Birch, was in the chair. Mrs.

Christmas Music

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VINCENT ELLSWORTH SLATER

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IN THIS MONTH'S ISSUE

As a memorial to Dr. Peter C. Lutkin, Northwestern University will erect Lutkin Hall at a cost of \$115,000.

Great Kleinhans Music Hall is opened in Buffalo and fourteen church choirs take part in dedicatory festival under auspices of A.G.O.

Philadelphia marks the jubilee of the American Organ Players' Club with dinner and other events.

Problems in broadcasting organ music are considered in a paper by John Adaskin, program producer of the Canadian Broadcasting Corporation.

New Christmas music issued by American publishers is reviewed by Dr. Harold W. Thompson.

Guild chapters open the season with interesting programs and announce plans for the winter.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication, 306 South Wabash avenue, Chicago, Ill.

Mabel Sharp Herdien, supervisor of music for WPA adult education in Chicago, was the speaker and told most interestingly of some of her experiences and of the work that is being done to promote musical appreciation and knowledge under federal auspices. Mrs. Herdien, for many years one of the outstanding sopranos of the city, was welcomed by a number of her old friends. Helen Benner, contralto, a young singer of unusual talent, sang several solos, accompanied by her teacher, Miss Ann Gordon.

PEACE ANTHEMS

CLARENCE DICKINSON

"A Prayer in Time of War"
"For All Who Watch"
"Lord God, We Lift to Thee"

ERIC H. THIMAN

"A Hymn of Freedom"
"Thy Church, O God"

F. MENDELSSOHN

"Grant Us Thy Peace"

W. R. VORIS

"A Prayer for Our Country"

WALTER C. GALE

"Pray for the Dawn of Peace"

THE H. W. GRAY CO., Inc.

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NEW ORGAN IN ATLANTA AEOLIAN-SKINNER WORK

PLAYED BY WILBUR ROWAND

Instrument in Druid Hills Presbyterian Church Impresses Large Audience of Music-Lovers, Including Organists.

By ISABEL MAWHA BRYAN

The new Aeolian-Skinner organ at the Druid Hills Presbyterian Church, Atlanta, was dedicated Oct. 6 by Wilbur Rowand, F.A.G.O., in a recital of well-chosen organ works.

This organ is the first of the Baroque type to be installed in Atlanta and the church was filled with music-lovers and organists who were enthusiastic in their approval of the clear, sparkling effects of the organ, as well as of the scholarly playing of Mr. Rowand.

The program was as follows: "A Mighty Fortress Is Our God," Hanff; "Now Rejoice, Dear Christians," Bach; "Blessed Jesus, We Are Here," Bach; Fantasia and Fugue in G minor, Bach; Cantilena, McKinley; Londonderry Air, arranged by Sanders; Fantasy on the Hymn-tune "Amsterdam," McKinley; "The Cross, Our True and Only Hope," Penick; "Tempo di Scherzo," Vierende; "Carillon," Sowerby; Theme and Variations from Fifth Symphony, Widor. The pastor, Dr. William M. Elliott, Jr., led in the dedication sentences, and John F. Elliott read the Scripture. The organist of the church is Mabel Stewart Boyter, and Haskell Boyter is the choral director.

The resources of the new instrument are shown by the following list of stops:

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Bourdon (prepared for), 8 ft.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.
Fourniture, 3 rks., 183 pipes.
Chimes, 25 tubes.

SWELL ORGAN.
Diapason, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Viola de Gamba, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Bassoon (prepared for), 16 ft.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Orchestral Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nason Flute, 4 ft., 73 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
Contre Basse, 16 ft., 32 pipes.
Quintaten (Great), 16 ft.
Dulciana (prepared for), 16 ft.
Principal, 8 ft., 32 pipes.
Quintaten (Great), 8 ft.
Nachthorn, 4 ft., 32 pipes.
Mixture, 3 rks., 96 pipes.
Posaune (prepared for), 16 ft.
Clarion (prepared for), 8 ft.
Chimes (Great).

Mr. Rowand is director of music at Shorter College, Rome, Ga., and is a former dean of the Georgia Chapter, A. G. O. He received his bachelor of music degree from Oberlin and the master of music degree from the Cincinnati Conservatory of Music. Although he received most of his foundational training in organ from Dr. George W. Andrews, he has also studied with Henri Libert, Palmer Christian, Parvin Titus, Arthur Poister and Marcel Dupré.

ARTHUR DEPEW, PROMINENT NEW YORK ORGANIST, DEAD

Arthur Depew, for many years a prominent New York organist, one of the first conductors of the Detroit Symphony Orchestra, and cousin of the late United States Senator Chauncey M. Depew, died Sept. 24 at the home of his daughter, Mrs. Gordon H. Cameron, South Orange, N. J.

Mr. Depew was 71 years old. He was born in Hamilton, Ont., and was graduated from Trinity College in Toronto. He became conductor of the Detroit Orchestra more than thirty years ago.

Mr. Depew first played the organ at the Wanamaker Auditorium. He was associated with the late Roxy and played at the Strand, Rialto, Rivoli and Capitol Theaters. He was organist of the Henry Ward Beecher Memorial Church in

MORRIS W. WATKINS



Brooklyn for twenty-five years and for twelve years was organist at St. Nicholas' Collegiate Church in New York.

With his daughter he started a movement two years ago for the adoption of a New Jersey state anthem. He wrote the music for "Jersey, Home of the Fir, Elm and Myrtle," for which his daughter wrote the words. The song was entered in a competition which will be judged this fall. He also was the author of several hymns and anthems.

Mr. Depew is survived by his widow, Mrs. Lela Saling Depew; another daughter, Mrs. Robert Mauriello of South Orange, and two sons, Arthur of Dundalk, Md., and Herbert of Katonah, N. Y.

MORRIS WATKINS APPOINTED TO SUCCEED MARK ANDREWS

Morris Watkins' appointment as organist and choirmaster of the First Congregational Church, Montclair, N. J., is announced and Mr. Watkins began his work there Sept. 8. He leaves the Church of the Saviour, Unitarian, in Brooklyn Heights, New York City, to accept the new position. At Montclair Mr. Watkins is the successor to the late Mark Andrews, one of the ablest organists, composers and teachers of his generation. The beautiful and famous church has a four-manual Skinner organ built about twenty-five years ago. The choir is a mixed chorus of about twenty-five voices. Mr. Andrews, who died in December, 1939, was for twenty-three years the organist and choirmaster there.

Morris Watkins, M.A., M.S.M., A.A.G. O., not only has established himself as one of the leading church musicians of the New York territory, but has won the esteem of all with whom he has come into contact. He is the conductor of the University Women's Chorus of New York and a member of the faculty of the School of Sacred Music, Union Theological Seminary.

Mr. Watkins studied organ with Charles H. Doersam, David McK. Williams, Seth Bingham, Clarence Dickinson, Charles Marie Widor and Louis Vierne. He served for three years as an assistant conductor of the National Orchestral Association of New York. He was associate conductor of the Yale University Glee Club for four years.

Reuter Organ in Bloomfield, N. J.

The two-manual organ built by the Reuter Organ Company for the Brookdale Baptist Church, Bloomfield, N. J., was dedicated Oct. 10 with Austin D. Schneider, organist at the First Methodist Church, Bayonne, N. J., at the console. The Rev. Charles W. Anderson, pastor, conducted the service of dedication and the Rev. J. Lester Harnish, pastor of the Euclid Avenue Baptist Church, Brooklyn, sang several solos. Roy M. Allen, organist of the church, designed and supplied the grille over the chamber opening. The organ is fully expressive. The sale, installation and finishing of the organ were handled by Ferd T. E. Rassmann of the Reuter staff.

Dirksen Wins Peabody Scholarship.

Wayne Dirksen of Freeport, Ill., one of Hugh Price's artist students, has won the three-year scholarship at Peabody Conservatory, Baltimore, in organ.



SPECIFICATIONS

The organ magazines are full of specifications. Excitingly interesting, but the lists mean little but the laying out of the general plan for tone. After that, the skill of the builder is that which must be depended upon.

A thirty-second of an inch too much pared off the upper lip—too many, or too heavy nicks on the languid—a slightly wrong relationship between the size of the pipes—may cause the whole thing to prove unsatisfactory.

Wind pressures—material for pipe construction—and the number of combination pistons specified have little to do with the final usefulness. You are buying the skill of workmen.

A wrong choice in this matter is evident only when the organ is complete and it is then too late to repent of mistaken judgment.

Bring your organ problems to the Aeolian-Skinner Company. The staff of technicians and voicers there has proved its ability. They will listen intelligently to your requirements and wishes, and make such plans as will best bring about the desired result. After all—that is their business.

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HALL ORGAN IS OPENED IN NEW BRUNSWICK, N. J.

AT FIRST BAPTIST CHURCH

Specification of Three-Manual Presented—Professor Howard D. McKinney of Rutgers University Gives Recital.

A three-manual organ built by the Hall Organ Company for the beautiful new First Baptist Church of New Brunswick, N. J., was used in recital for the first time Sept. 25, with Dr. Howard D. McKinney, professor of music at Rutgers University, at the console. The recital was informal and in addition to his program Dr. McKinney graciously responded to many requests. Hall officials in attendance received many congratulatory expressions on the performance and tonal resources of the new instrument. Dr. McKinney's program included: Chorale Prelude, "Wachet Auf," Bach; Prelude and Fugue in E minor, Bach; Andante Cantabile from String Quartet, Op. 11, Tchaikovsky; "Marche Champetre," Boex; "Hosanna," Dubois.

The organ, entirely "straight," is divided on either side of the chancel, with the great and choir to the left and the swell division to the right. The great is partly enclosed, with the diapason family in the open. The console is of the stop-knob type, with the intramanual couplers on knobs and arranged with their respective groups. Intermanual couplers are arranged on tilting tablets. The combination system is of the modern Hall remote control type, with a total of eighteen pistons affecting the manual and pedal stops, six general pistons and a general cancel piston.

The stop specification of the organ is as follows:

GREAT ORGAN.

Three and one-half-inch wind pressure.
Open Diapason, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Super Octave, 2 ft., 61 pipes.
Grave Mixture, 4 ranks, 244 pipes.

Chimes, 21 bells.

SWELL ORGAN.

Four-inch wind pressure.
Contra Gamba, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Three and one-half-inch wind pressure.
Viola, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
Dolce Conique, 8 ft., 73 pipes.
Dolce Celeste T. C., 8 ft., 61 pipes.
Koppel Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Four-inch wind pressure.
Double Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Contra Gamba, 16 ft., 32 notes.
Principal, 8 ft., 44 pipes.
Bass Flute, 8 ft., 32 notes.
Gamba, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Trombone, 16 ft., Prepared for

The organ was installed under the supervision of Nicholas DeFrino, with the tonal finishing under the personal direction of Edward H. North.

SAXTON GIVES MORE TIME TO SKIDMORE COLLEGE MUSIC

Stanley E. Saxton, whose good work at Skidmore College, Saratoga Springs, N. Y., has encompassed not only his duties as college organist, but important business responsibilities, has been given a leave of absence for this year from the duties of director of purchases for the college in order to enable him to devote more time to music, and to composition in particular. He has also given up his position as organist and choir director at the Metropolitan Sanatorium at Mount McGregor, N. Y., and the post is being filled by one of his students, Miss Louise Sheldon of Greenwich, N. Y. Mr. Saxton has resumed his Sunday evening programs of organ music before the Skidmore College vesper services.

Music for Christmas

for Choirs of Mixed Voices

New (just issued)

- CAROL OF THE SHEEP BELLS.....arr. Richard Kountz .15
Also Pub. for S.S.A. and S.A.
GLORY IN THE HIGHEST.....Katherine K. Davis .12
HEARTS AT CHRISTMAS-TIME
WERE JOLLY.....Luis Harold Sanford .15
THREE CHRISTMAS CAROLS.....arr. Katherine K. Davis .20
Rouse, Good Folk—Spanish
Swedish Dance Carol—Swedish
A Blessed Day of Joy—Croatian
THE CHRIST-CHILD'S VISIT.....arr. Frederick Erickson .15
CHRISTMAS DAY IS COME (Irish).....arr. Katherine K. Davis .16

The delightful, short Christmas Cantata
(about 20 minutes)

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J. S. BACH

for Chorus of Mixed Voices with
Contralto, Tenor and Bass (or Baritone) Solos

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HUSH! MY DEAR, LIE STILL AND SLUMBER
.....Powell Weaver .15
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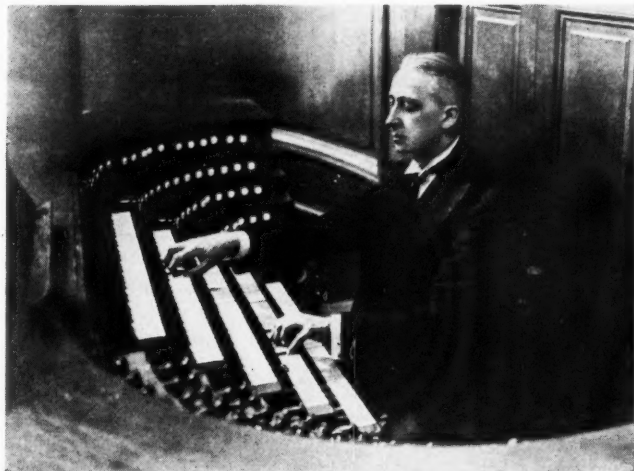
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One class lesson each week on registration, interpretation, and organ manipulation.

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No academic requirements.

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ROCKEFELLER MEMORIAL CHAPEL,
THE UNIVERSITY OF CHICAGO**

New Christmas Music Includes Many Items of Unusual Interest

By HAROLD W. THOMPSON, Ph.D., L.H.D.

I do not recall any year since 1929 when so many interesting numbers for Christmas came out early—or late, for that matter. An admirable program could be made from the issues of 1940 without dipping into previous purchases. Somebody deserves congratulation. Is it possible that the present war, like the last one, will be followed by notable publications of church music?

Unaccompanied Carols and Anthems

One interesting fact became clear by the middle of October, and that is that there are many more unaccompanied than accompanied numbers. This is a little odd, for at Christmas we have an opportunity to use all the orchestral resources of the modern organ, including chimes. Here are the things I like best of the many received (I begin with those with traditional tunes):

Basque-Marryott — "Companions All, Sing Loudly." (Gray.) Fine tune, effectively arranged.

Gascon-Marryott—"Infant So Gentle." (Gray.) With part for children's chorus or soprano. Four pages.

German-Bitgood — "Grant Us Thy Peace." A round in three parts. (Gray.) This could be used also by junior choir or choir of women.

Irish-Davis—"Christmas Day Is Come." (Galaxy.) Sixteen pages. Fine tune, unusual arrangement; sure to be widely used.

Traditional-Erickson — "The Christ-child's Visit." (Galaxy.) Eight parts.

Traditional-Mansfield-Scott — "Shepherds, Rejoice." (Schmidt.) Easy, graceful music.

Various-Davis — "Three Christmas Carols." (Galaxy.) Spanish one with descant; Swedish one with effective choral stunts; Croatian one with contralto or mezzo solo and humming. Better have a chorus.

Whitehead—"Four Christmas Carols." (Ditson.) Swedish, Burgundian, Danish and Swedish (this last very fine). Simple and lovely arrangements; like hymns.

Here are more unaccompanied numbers, the music not alleged to be traditional, but sometimes in that manner; some are new issues, and some are old chorales in new editions:

Candlyn—"Love Came Down at Christmas." (Gray.) Words by Christina Rossetti. Four pages. This suave carol is my favorite of all the new Christmas numbers.

Davis—"Glory in the Highest." (Galaxy.) Two pages. Effective use of basses. Marryott—"The Praise Carol." (Hall & McCreary.) Old text and music which imitates traditional music. On one stanza a soprano is asked to hold a high G, but you could sing this well with a quartet. It is certainly one of the most charming carols of a master-arranger.

Marryott—"Behold, a Simple, Tender Babe." (Summy.) Fine text by a sixteenth century poet. Four pages. These two Marryott numbers are things you must see.

Marryott—"Christmas Street." (Ditson.) This needs a chorus and at least one soprano to sing *Ah* in a sort of descant. Doubtless it will be very effective; I happen not to like it quite so well as the composer's other two listed above.

Nagle—"As I Sat on a Sunny Bank." (Gray.) Old text. Delightful music, some bell effects that are stunts, but they happen to be beautiful effects.

Sanford—"Hearts at Christmas-time Were Jolly." (Galaxy.) Some divisions; needs chorus. Not very poetical text, but it is appropriate in war-time.

Vittoria-Christiansen—"Jesu, Dulcis Memoria." (Kjos, Chicago.) Latin words only. Three pages.

Wichmann—"Come Thou, My Light." (Volkwein, Pittsburgh.) Some divisions. Original; the composer is a man to be watched; this is good enough to be Harvey Gaul's choice for Christmas.

Accompanied Carols and Anthems

There are comparatively few accompanied carols and anthems, but you will find at least one of these useful:

Bornschein—"To Bethlehem Hasten." (White-Smith.) The bell effects of accompaniment will be better on piano than organ. Pretty.

French-Dickinson—"The Citizens of Chartres." (Gray.) Parts available for violin, cello, flute and harp. Uses children's choir *ad lib*. Will be especially effective as processional or recessional, particularly at services in which the

choirs carry candles. Charming in every way and likely to be the most popular carol of the year.

French-Richards—"The Friendly Beasts." (Gray.) Soprano and baritone solo voices needed. A chance to use your celesta. Quaint old text; pastoral tune.

Peace—"Lo, This Is Our God." (Schmidt.) Easy, old-fashioned music, with a ringing high solo.

Slovak-Kountz—"Carol of the Sheep Bells." (Galaxy.) More chance for the celesta or bright flutes. Effective with any kind of choir.

Ward, H. R. — "O Lovely Child of Mary." (Schubert.) Short, easy, tuneful.

For Women's Voices

Here is a set for women's voices; you might add some of the numbers listed hereafter as for junior choirs:

Holler—"While Shepherds Watched." SSA. Unaccompanied. (Gray.)

Peerson-Davis — "Upon My Lap My Sovereign Sits." SSAA, unaccompanied. Composed about 1620. (Galaxy.) Charming with a good choir.

Slovak-Kountz—"Carol of the Sheep Bells." SSA. (Galaxy.) Previously mentioned for SATB.

Spanish-Guenther—"Spanish Christmas March." (Gray.) SSA. Jolly, but an odd text, with a dialogue between a pope and a bishop.

Tuscany-Guether—"Over Bethlehem a Star Shines." (Gray.) Very effective chorally.

Music for Junior Choirs

Mention has already been made of the Dickinson carol that uses a junior choir *ad lib*. Kenneth Runkel has another of his numbers for three choirs—SA, SAB and SATB. It is the old English carol "Ye Shepherds, Wake" (Witmark), widely known and loved. Mr. Goldsworthy has an anthem for senior and junior choirs called "Bethlehem" (Gray); it has an optional part for intermediate choir or solo voice.

Numbers in two parts include the following:

Bach-Dickinson — "O Saviour Sweet." (Gray.) Perfect.

Bach-Goldsworthy — "Come, Blessed Saviour." (Gray.) Graceful, arabesque accompaniment.

Slovak-Kountz—"Carol of the Sheep Bells." (Galaxy.) Previously mentioned in another arrangement.

Swiss-Dickinson — "O Nightingale, Awake." (Gray.) Could be sung in unison.

To these numbers could be added a booklet called "Five Two-Part Songs" (Schmidt), which contains a pretty Dutch carol.

For unison singing the firm of Arthur P. Schmidt has published another booklet of "Six Christmas Carols," including Holst's "Salvator Mundi." Arthur Dana, who was concerned with this publication, I believe, has also a set of "Three Carols" for unison singing (Schmidt); these are traditional ones from the booklet previously mentioned. And Miss Bitgood has arranged the beloved "Cradle Song" of Gretchaninoff as a unison carol, "See the Infant Softly Sleeping." (Gray.)

Perhaps this is a good place to mention a book called "Tidings Angelic" (Concordia, St. Louis), containing about fifteen carols for treble choirs, compiled and arranged by Hilbert A. Handrach. Some are for SSA, a few for SSAA; some could be sung in unison.

For Men's Voices

Here are a few numbers for men's voices:

Colburn—"In Bethlehem." Unaccompanied. (Schmidt.)

Cornelius-Sodero — "The Christchild." Accompanied; needs tenor soloist. (Galaxy.)

French-Black—"The Three Kings." Unaccompanied. (Gray.) First page calls for six parts. A great tune.

French-Lefebvre — "At His Cradle." Humming chorus, with medium solo. Pretty. (Galaxy.)

Handel-Bement—"Glory to God" from "The Messiah." (Galaxy.)

Welsh-Whitford—"Deck the Hall." Unaccompanied. (Galaxy.) Effective.

New Cantata by Diggle

There is a new cantata by Roland Diggle, "Hail, Festal Day," published by White-Smith and running to nineteen pages, with important solos for bass and two high voices. I'd like to hear it. Please let me know if you use it.

There is just space to mention one organ number—the "Suite Mariale" by de Maleingreau, published by the Oxford Press in 1939. I regret that the new Oxford carols did not arrive in time to review.

M. P. MÖLLER, Inc.

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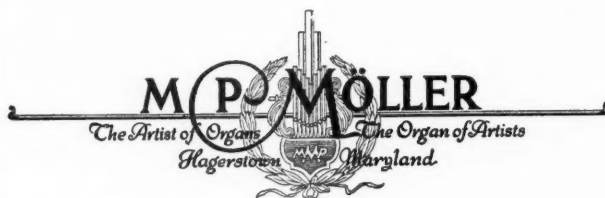
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and will rank with the largest church organs
in that city and will probably be the most
modern in musical design.

Because the former organ in this church
(Odell, 1879) was a memorial given by
Mrs. Caroline Gale, in memory of her husband, its front and some of its pipes will be
used after having been returned to the Möller
factory and redesigned to conform with the
new specifications.

That this contract was placed with us is an
outstanding testimonial for Möller organs,
and especially so because of conditions to
be met to meet the ideal of the donor, herself
a talented musician.



ORGAN HE PLAYED AS BOY REBUILT FOR HOME

NOVEL PLAN IS CARRIED OUT

William G. Blanchard Has Three-Manual in His California House,
Work of M. P. Möller—Pipes
from Old Tracker in Indiana.

Of interest to his fellow organists is the recent installation of a three-manual Möller organ in the residence of William G. Blanchard, head of the organ department at Pomona College, Claremont, Cal. A unique feature of the instrument is that the majority of the pipes were originally in a J. W. Steere organ at the console of which Mr. Blanchard started his organ career at the age of 13.

The old organ, a two-manual tracker with fifteen ranks of pipes, including two independent pedal ranks, was installed in 1904 in the College Avenue Methodist Church, Greencastle, Ind. Here young Blanchard, then in the seventh grade, became organist of the Sunday-school and shortly thereafter of the church, positions which he held for the next seven years, studying first with Edna Cogswell Otis and later majoring in organ at DePauw University with Van Denman Thompson.

Ten years ago, when a new Methodist church was built and a new organ installed, Mr. Blanchard's father, a member of the DePauw faculty for nearly forty years and now dean of the college of liberal arts, purchased the old Steere instrument and placed it in storage. During the past summer the Möller forces transported the old pipes to the factory at Hagerstown, where a new instrument was constructed. The pipes were thoroughly reconditioned and revoiced under the guidance of R. O. Whitelegg. Installation was made by P. T. Gearhart, West coast representative of M. P. Möller, Inc.

With the exception of the old pipes, everything that went into the organ in its present form is new. There are two chambers, one for the swell and one for the great and choir, the choir being duplexed from the great in order to conserve space and at the same time provide

WILLIAM G. BLANCHARD OF POMONA AT ORCAN IN HOME



flexibility. The two independent pedal ranks were retained and the dulciana was extended downward twelve pipes to provide a soft pedal register. The old aeoline was revoiced as a voix celeste and provision is made in the console and chambers for the later addition of an unda maris and a clarinet in the choir, a vox humana in the swell and chimes in the great. The original flute d'amour and the swell 16-ft. bourdon were not used because of lack of space, and in order to provide these voices the stopped diapason was unified in the swell and is playable at 16-ft. (T.C.), 8-ft., 4-ft., 2-ft. and 2½-ft. The dulciana in the choir was treated in the same manner. A 4-ft. borrow from the salicional was deemed advisable in the swell. Aside from these exceptions and the borrowing of the choir from the great, the remaining manual stops are represented by actual pipes.

A number of visiting organists have been enthusiastic over the instrument. The organ speaks into the living-room through

an area 13 feet 6 inches wide by 8 feet high. The living-room itself is 18 by 34 feet, with a fifteen-foot vaulted ceiling. The organ is admirably voiced for the room.

Following are the specifications: GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 85 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.

SWELL ORGAN.

Gedeckt (T. C.), 16 ft., 49 notes.
Violin Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 85 pipes.
Salicional, 4 ft., 61 notes.
Flute d'Amour, 4 ft., 61 notes.
Nazard, 2½ ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Oboe, 8 ft., 61 pipes.

CHOIR ORGAN.

Gamba (Great), 8 ft., 61 notes.
Melodia (Great), 8 ft., 61 notes.

Dulciana (Great), 8 ft., 61 notes.
Flute Harmonique (Great), 4 ft., 61 notes.
Dulciana (Great), 4 ft., 61 notes.
Dulciana (Great), 2½ ft., 61 notes.
Dulciana (Great), 2 ft., 61 notes.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes (Great-Choir chamber).
Lieblich Gedeckt, 16 ft., 32 pipes (Swell chamber).
Dulciana (Great), 16 ft., 20 notes, 12 pipes (Great-Choir chamber).
Violin Diapason (Swell), 8 ft., 32 notes.
Flute (Swell), 8 ft., 32 notes.
Dulciana (Great), 8 ft., 32 notes.

Besides twenty couplers there are four adjustable combination pistons for each manual and pedal and five full organ pistons.

E. POWER BIGGS PLAYS NOV. 19 AT UNIVERSITY OF CHICAGO

E. Power Biggs, the concert organist whose previous appearances in Chicago have made a most favorable impression and who is one of the ablest exponents of Bach at the organ today, will present the following program at the Rockefeller Memorial Chapel, University of Chicago, on the evening of Nov. 19: Concerto No. 2, in B flat, Handel; "Noel Grand Jeu et Duo," d'Aquin; Trumpet Tune, Purcell; Chorale Preludes, "Sheep May Safely Graze," "Rejoice, Beloved Christians" and "In Quiet Joy," Bach; Sonata in C minor, "The Ninety-fourth Psalm," Reubke; "Behold, a Rose Breaks into Bloom," Brahms; Toccata on "O Filii et Filiae," Farnam; "A Fantasy for the Flutes," Sowerby; Variations on an Old Christmas Melody, Dupré.

Mr. Biggs gives the first recital of the season in the university's artist series and his Chicago visit follows closely his performance of all the organ works of Bach at Columbia University in October.

St. Luke's Choristers' Birthday.

St. Luke's Choristers, directed by William Ripley Dorr, are celebrating the tenth anniversary of their founding at St. Luke's Church, Long Beach, Cal., with a performance of Gaul's "Holy City" and a banquet for all alumni of the organization. The oratorio will be given Nov. 17 and the banquet will take place Nov. 22.



VIRGIL FOX

"prophet of the concert organ"

5th ANNIVERSARY TOUR

Coast to Coast—Season '40-'41

Tour Sold Out—Some Eastern-Southern
Dates available after Easter

¶ Playing in concert halls where only master musicians of the world appear, in New York, London, Paris, Berlin, Toronto, Chicago, Los Angeles, etc., Virgil Fox has moved the world of music with his organ playing! He has not only conquered communities covering America, but he went into the stronghold of J. S. Bach—the Thomas Church, Leipzig—and came out victorious—acclaimed by the critics and press as "an artist whose playing revealed an understanding of the innermost secret of the art of Bach... an unsurpassed virtuoso."

¶ Season 1940-'41 brings him to his fifth anniversary under the banner of Bernard La Berge, who brought him—an American artist—first before the American public and later before Europe.

¶ This anniversary looks back upon upwards of 250 Fox concerts played before an aggregate audience of a quarter of a million people. Canada and thirty-eight of the forty-eight United States have heard these concerts. Ten of them were played to audiences of 2000 and 3000 in Europe.

¶ The organ is the oldest of instruments. Fox is 28! This combination of age and youth seems to unite with a dynamic force in him, and his concerts come off with the drawing and appealing power of headline instrumentalists and singers.

¶ So stands, at the end of five years, the "prophet of the concert organ" . . .

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ORGAN AT NASHVILLE IS REBUILT BY PILCHER

FRANK W. VAN DUSEN

IMPORTANT WORK FINISHED

**New Three-Manual Console Installed,
Additions Made Aggregating 652
Pipes and Complete Recon-
struction Carried Out.**

One of the largest organs in the South has been created in Christ Church at Nashville, Tenn., the Athens of the South, with the completion of the task of making additions and completely modernizing the old instrument. The work was done by Henry Pilcher's Sons of Louisville. F. Arthur Henkel, organist of Christ Church for the last thirty-four years, gave a recital Sunday afternoon, Sept. 29, and was heard by an appreciative and sizable audience in the following numbers: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "Rejoice Now, Dear Christians," and "Come, Sweet Death," Bach; Sonata, "The Ninety-fourth Psalm," Reubke; "Up the Saguenay," Russell; Andante Cantabile, Tschai-kowsky; "The Chapel of San Miguel," Seder; Toccata on "O Filii et Filiae," Farnam.

With the addition of 652 new pipes and a new console, as well as complete mechanical reconstruction of the organ, the resources of the instrument have been augmented to nearly 2,500 pipes. The new stop specification is as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gemshorn (new), 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Trumpet (revoiced), 8 ft., 61 pipes.
Chimes (from Choir).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Sallicional, 8 ft., 73 pipes.
Voix Celeste (new), 8 ft., 73 pipes.
Aeoline (new), 8 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Cornet, 3 rks., 183 pipes.
Oboe (revoiced), 8 ft., 73 pipes.
Trompette (new), 8 ft., 73 pipes.
Vox Humana (revoiced), 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste (new), 8 ft., 61 pipes.
Dolce, 8 ft., 73 pipes.
Unda Maris (new), 8 ft., 61 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Harmonie Piccolo, 2 ft., 61 pipes.
Clarinet (new bass) (revoiced), 8 ft., 73 pipes.

CATHEDRAL CHIMES, 20 BELLS.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone (new), 16 ft., 32 pipes.
Cello, 8 ft., 32 pipes.
Flute (Choir) (new), 8 ft., 32 notes.
Octave (new), 8 ft., 32 pipes.
Super Octave (new), 4 ft., 12 pipes.
Trombone (new), 16 ft., 32 pipes.
Chimes (from Choir).

The new three-manual console contains twenty-four couplers and thirty combination movements by remote control.



THOUGH HE MAY COUNT as a fruit of his indefatigable labors in the last twenty-five years a long list of men and women who have made their mark in the organ world, Frank Van Dusen keeps on from year to year training additional promising organists. Mr. Van Dusen has resumed his teaching at the American Conservatory in Chicago and at Wheaton College after a six weeks' vacation spent in Wisconsin and Michigan. His pupils this fall are registered from Illinois, Michigan, California, Ohio, Texas, Kansas, Wisconsin, Oregon, New York, New Jersey, Minnesota, Nebraska, Oklahoma, Massachusetts and Indiana. Among his older pupils the following activities prove progress:

Mario Salvador, brilliant young concert organist, has resigned his position as organist of St. Andrew's Catholic Church, Chicago, to become organist and director of music at the Catholic Cathedral of St. Louis. Wilbur Held, another young organist in the concert field, substituted for Leo Sowerby at St. James' Episcopal Church through most of August and September. Winston Johnson played a dedicatory recital at the Lane Park Evangelical Church, Chicago, Sept. 7. Reginald Gerig, a young concert pianist and pupil of Mr. Van Dusen in organ and piano, was on tour as piano soloist and accompanist for Maurice Dobbins, violinist, through July and August, playing approximately twenty-five concerts. Vivian Martin, 1939 winner of the Society of American Musicians organ contest, has been elected president of the Chicago Club of Woman Organists. Wayne Balch, organ and piano pupil of Mr. Van Dusen at Wheaton College, has been appointed organist of the First Baptist Church, Wheaton. Ruth Brook, another organ and piano pupil, has been appointed organist of the Tabernacle, Wheaton. James Cunliff, graduate of the American Conservatory and of the Presbyterian College of Christian Education, has been appointed organist and director at the First Presbyterian Church, Fond du Lac, Wis.

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If you have not received your copy of the new folder—"Wicks Organ of the Month" (an interesting mailing piece to be published each month)—please advise us... it will be sent promptly.

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**EVANSTON ORGAN OPENED;
GIFT OF WILLIAM H. BARNES**

A congregation that filled the large First Presbyterian Church of Evanston, Ill., came out Oct. 15 to hear Dr. William H. Barnes play the dedicatory recital on the organ he and Mrs. Barnes have presented to the church. The gathering included not only the people of this parish, but many other Evanstonians and a large representation of the Illinois Chapter, A.G.O., and the organ fraternity in general. The reconstruction of the instrument, an old Johnson long famous for its tone qualities, was carried out successfully under the direction of Dr. Barnes by Walter Holtkamp, while the W. W. Kimball Company built the new console. It was evident that the object of preserving the rare resources of the original instrument had been achieved, while modernizing and greatly enlarging the scope of the organ. A full description of the work was published in *THE DIAPASON* April 1.

Dr. Emory W. Luccock, pastor of the church, conducted the dedication ceremony, with Elias A. Bredin, organist and director at the First Presbyterian, at the console. This was followed by the recital by the donor, who played: "Grand Choeur Dialogue," Gigout; Chorales, "Jesu, Joy of Man's Desiring," and "Sheep May Safely Graze," Bach; Chorale and Four Variations on "O God, Thou Faithful God," Bach; "The Mirrored Moon," Karg-Elert; "Beside the Sea," Schubert-Barnes; "Chinoiserie," Swinnen; "Dreams," McAmis; Chorale No. 1 in E major (abridged), Franck.

For the benefit of the many interested laymen present Dr. Barnes interspersed his program with a talk on the voices of the organ, illustrated capably by Walter Flandorf at the keyboard.

After the recital the officers of the church held a reception in the church parlors for Mr. and Mrs. Barnes.

The inscription on the memorial plate of the organ shows that it is given in memory of Albert Rice Barnes and Cora Shedd Barnes, both of whom died in 1905 and who were prominent citizens of Evanston.

NEW ORGAN IN FIRST PRESBYTERIAN CHURCH, EVANSTON, ILL.

Poister to Play for the M.T.N.A.

Announcement is made that at the annual convention of the Music Teachers' National Association, to be held during

the Christmas holidays in Cleveland, Arthur Poister, concert organist and member of the faculty at Oberlin College, will give a recital.

**TO DEDICATE THREE-MANUAL
IN ROCHESTER, N. Y., CHURCH**

John F. Hartman, organist and choir-master of Christ Lutheran Church, Rochester, N. Y., is looking forward to the completion of a three-manual organ which will replace the present two-manual tracker instrument. All the pipes of the old organ will be utilized and a number of additions will be made. The work is being done by the Kohl Organ Company of Rochester. The organ will be ready for dedication Sunday, Nov. 17. On the following Tuesday evening, Nov. 19, a recital will be given by Robert Noehren, organist of St. John's Episcopal Church, Buffalo.

Following is the stop specification of the new organ:

SWELL ORGAN.

Bourdon, 16 ft., 61 notes.
Violin Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 61 pipes.
Aeoline, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Principal, 4 ft., 61 notes.
Flute Harmonic, 4 ft., 61 pipes.
Violina, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Chimes, 20 bars.

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Viol d'Gamba, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

CHOIR ORGAN.

Open Diapason, 8 ft., 61 notes.
Concert Flute, 8 ft., 61 notes.
Violoncello, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Flute d'Amour, 4 ft., 61 notes.
Dolce, 4 ft., 61 notes.
Quint, 2½ ft., 61 notes.
Piccolo, 2 ft., 61 notes.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Diapason, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Gamba, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Octave, 4 ft., 32 notes.
Flute, 4 ft., 32 notes.

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NITA AKIN'S playing of "Bach" was strong and vigorous, at the same time showing profound musicianship . . . a nobility of expression . . . a firm technique and a faultless sense of rhythm . . . inherent qualities of fine musicianship.—*The Diapason*.

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C. Garretson.

By SQUIRE HASKIN

The week ended Oct. 13 was perhaps the most important in the musical history of Buffalo, for it was marked by the opening of the great new Kleinhans Music Hall, a building which takes its place as one of the finest concert halls in the country. The Buffalo Chapter of the Guild took a prominent part in the opening festivities, which included the formal opening and a reception Saturday afternoon, a dedication concert by the Buffalo Philharmonic Orchestra Saturday evening, a music symposium in the chamber music hall Sunday afternoon and a festival chorus program sponsored by the Buffalo Chapter on Sunday evening. This last event engaged the services of fourteen local choirs, under the baton of DeWitt C. Garretson. In addition to massed singing, seven choirs participated individually.

Kleinhans Hall, built at a cost of a million and a half dollars, is the fruition of a dream of Edward L. and Mary Seaton Kleinhans that Buffalo should have the finest concert hall obtainable, and to this object they devoted their entire estates. Designed by Eliel Saarinen and his son, Eero Saarinen, famous Finnish architects, now at the Cranbrook School in Michigan, it represents the most advanced design yet to be found in a hall in America. It contains a concert room seating 2,800, a chamber music hall seating 800 and an orchestra rehearsal and recital hall seating 200. The acoustics are phenomenally good and the functional design is a delight to the eye. An ideal arrangement has been made for the placing of an organ, which will be installed at a later date.

The Sunday evening program of choral numbers was as follows: "Behold, Now, Praise the Lord," Everett Titcomb (Festival Chorus); Cherubic Hymn, Gretchaninoff (choir of St. Paul's Cathedral); "O Love Divine," Van Denman Thompson, and "Seek Him That Maketh the Seven Stars," James H. Rogers (choir of Parkside Lutheran Church); "Ave Verum," Mozart; "Thou Knowest, Lord," Purcell, and "All Creatures of Our God and King," Chapman (Festival Chorus); "Lost in the Night," Christiansen (choir of Central Presbyterian Church); "O Be Joyful," Gretchaninoff (choir of Kenmore Methodist Church); "Emite Spiritum," Schuetky (Emmaus Lutheran Motet Choir); "Glory, Honor, Praise and Power," Mozart (choir of Westminster Presbyterian Church); "O Rex Gloriae," Palestrina, and "Ye Are Not of the Flesh," Bach (choir of First Presbyterian Church); "The Heavens Are Telling," Haydn.

The festival chorus was composed of these choirs: First Presbyterian, Squire Haskin, director; Westminster Presbyterian, Wallace Van Lier, director; Central Presbyterian, Stephen Palmer, director; Kenmore Methodist, Helen Maxwell, director; Emmaus Lutheran Motet, Clara M. Pankow, director; Parkside Lutheran, Helen G. Townsend, director; Bethany Evangelical and Reformed, Minnie Schultz, director; Christ Evangelical and Reformed, Susan Heller Spaulding, director; University Church of Christ, Edith Becker, director; Grace Lutheran, Edna L. Springborn, director; St. Mary's-on-the-Hill, Frances M. Gerard, director;

BUFFALO ORGANISTS HELP TO DEDICATE MUSIC HALL



THIS PICTURE SHOWS a group of Buffalo organists, members of the local A. G. O. chapter, who took an active part in the dedication of the Kleinhans Music Hall in that city. Standing in the center, is DeWitt C. Garretson, organist and choirmaster of St. Paul's Episcopal

Cathedral, who directed the great choral concert Oct. 13 which was a feature of the dedication. At his right is Miss Helen G. Townsend and at his left Miss Clara M. Pankow, who accompanied the choirs. Seated is Miss Edna L. Springborn, dean of the Buffalo A. G. O. Chapter.

Church of the Good Shepherd, Abram Butler, director, and St. Paul's Cathedral, Mr. Garretson, director.

The following is quoted from a review of the choral program by Isabelle Workman Evans in the *Buffalo Courier-Express*:

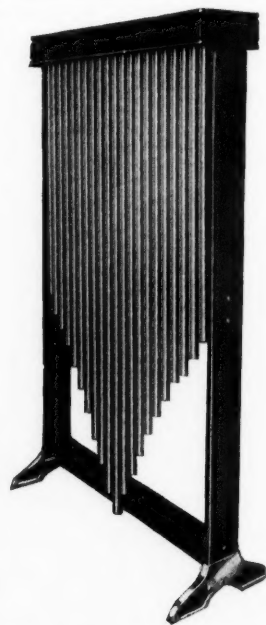
Last night the Buffalo Chapter, American Guild of Organists, presented a very impressive recital in the main auditorium. The festival chorus, comprising the combined choirs of many churches, with voices numbering 300, was directed by DeWitt C. Garretson, with the able accompaniment of Helen G. Townsend and Clara M. Pankow. Edna L. Springborn is dean of the organists' Guild. The work of the festival chorus was truly remarkable for its exquisite gradation of tone and for the fine balance achieved. There was gratifying finesse of artistry and excellent unity in interpretative matters.

The various choirs did fine work in their individual offerings, and the entire program seemed ideally suited to the public dedication of this superb auditorium.

GRAND RAPIDS POSITION TO ROBERT WILSON HAYS

Robert Wilson Hays has been appointed organist and director at the Fountain Street Baptist Church of Grand Rapids, Mich., as successor to Emory L. Gallup, who has begun his work at the First Methodist Church of Evanston. Mr. Hays will preside over the large Skinner organ in this prominent church.

Mr. Hays received his bachelor's degree from Carroll College, Waukesha, Wis., and his master's degree from the School of Sacred Music at Union Theological Seminary, studying there under Clarence Dickinson and continuing his study at the American Conservatory at Fontainebleau, France, where he worked under Charles Marie Widor. Mr. Hays was a teacher of piano, theory and composition at Carroll College for a time, going thence to the First Congregational Church at Muskegon, Mich., where he served as organist and director of music for eight years. Lately he has been associated with the Beck Memorial Presbyterian Church in New York City.



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WINSTON JOHNSON ELECTED VAN DUSEN CLUB PRESIDENT

Winston Johnson was chosen to succeed Wilbur Held as president of the Van Dusen Organ Club at the group's first meeting of the season Oct. 8 at the American Conservatory organ salon in Chicago.

Kenneth Cutler opened the meeting with a musicianly interpretation of the following program, which set a fine standard for the season the club is planning: Finale (Concerto 4), Handel; "Ich ru' zu Dir" and "Das Alte Jahr vergangen ist," Bach; Scherzo in G minor, Bossi; Adagio (Symphony 3), Vierne, and Chorale in A minor, Franck. This recital was followed by an impromptu group.

Other officers elected for the season are: Robert Rayfield, vice-president; Esther Timmerman, secretary; Marjorie Deakman, treasurer, and Vivian Martin, Irene Pierson, Miriam Clapp, Alvin Keiser and Wilbur Held, executive board.

POWER BIGGS' BACH PLAYING DRAWS COLUMBIA AUDIENCES

E. Power Biggs' performance of all the works of Johann Sebastian Bach for the organ in a series of three programs a week in October, as announced in THE DIAPASON last month, met with evident appreciation in New York City. Audiences which filled nearly every seat in St. Paul's Chapel came out for all of the announced recitals and Mr. Biggs' large undertaking thus achieved its educational object. The recitals were played on the new organ of classical design built by the Aeolian-Skinner Company last year for Columbia University. The setting for the series of performances, in an educational center and with this instrument at the player's disposal, thereby became ideal.

In the recitals Mr. Biggs gave Bach's works a fine interpretation, playing with spirit and with finish—something those who have heard him in all parts of the country have come to expect of this fine organist. Clarity marked the performance. Mr. Biggs undertook a big task and carried it out with marked ability.

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Joseph Bonnet Heard by Throng of Friends at New York Recital

Joseph Bonnet's appearances in America after an absence of some seventeen years were awaited with profound interest—and still are awaited, as he is making his way across the continent to fill the large number of engagements in which organists and other music-lovers will have the opportunity of hearing him. The famous Frenchman, who first thrilled with his masterly command of the keyboard and the scholarliness of his performances in 1917, is now an older and maturer man, on whom the catastrophe to his native land no doubt has left its impress. His interpretations still have the same fine dignity and style, but perhaps less of the remarkable dynamic character of years gone by.

Mr. Bonnet played a Bach program for his first New York metropolitan appearance Oct. 14. An audience which filled every pew in the historic First Presbyterian Church on Fifth Avenue came out to greet Mr. Bonnet and it included nearly all of the New York organ fraternity and the many friends he had made on his previous tours. Had not admission been confined to ticket-holders the church would not have held all who wished to hear him. It was especially fitting that he should play in the church where for more than forty years his old friend Dr. William C. Carl presided over the music. Bach compositions with which most of his audience were familiar were selected by Mr. Bonnet for the occasion, the list being as follows: Prelude and Fugue in D major; Chorale Prelude, "O Guiltless Lamb of God"; Passacaglia and Fugue; Sonata in D minor No. 3 (Andante, Adagio e dolce, Vivace); Two Preludes on "Liebster Jesu, wir sind hier"; Fantasia and Fugue in G minor.

The distinguished Parisian's recital was followed by a reception in the church chapel at which he and Mme. Bonnet shook the hands of hundreds of old and new friends and the distinguished organist of St. Eustache signed his name to dozens of programs for the benefit of the autograph-seeking young generation. Thus the trans-American tour had an auspicious and appropriate launching.

The increasing number of engagements for Mr. Bonnet has made necessary an extension of his stay on this side of the water and the Bonnet family will remain in America until spring, as announced by Bernard R. La Berge, who brought the French organist to this country.

The initial recital of the present tour was played by Mr. Bonnet on the Aeolian-Skinner organ in All Saints' Church, Worcester, Mass., Sept. 25. William Self, organist of All Saints', describes the recital as "a magnificent success" and adds: "The weather was miserable, and it had been raining all day, so that I was wondering just what kind of a crowd we would have. They were coming in long

before the recital began and the church was packed, with people standing throughout the recital, with others in a hall adjoining the church. People came from as far away as Concord, N. H., and others from Providence, R. I., and many members of the Guild from Boston. It was truly a great performance."

Many persons met Mr. Bonnet after the recital and some of his closer friends went to Mr. Self's house for a small reception.

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- 41 In Excelsis Gloria (Breton) .20
- 1288 On the Mountains
(Silesian)16
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- 1076 The Virgin's Lullaby
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Sing of the Maiden..... .12
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- 1138 Whence Is That Goodly
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- 467 I Sing of the Lady of All
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- 993 The Christ-Child Lay on
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- 1111 Tres Magi de Gentibus.. .16

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*Cedar Rapids—Eugene Devercaux, F.A.G.O.
Western Iowa—Bertha Kleckner.
KANSAS—Donald L. Coates.
KENTUCKY—
Louisville—Mrs. Frank Ropke.
LOUISIANA—F. Crawford Page, F.A.G.O.
MAINE—Alfred Brinkley, F.A.G.O.
*Bangor—Herbert T. Hobbs.
MARYLAND—
Chesapeake—Edmund S. Ender.
MASSACHUSETTS—Homer C. Humphrey.
MICHIGAN—Benjamin Laughlin.
Western Michigan—C. Harold Elnecke.
MINNESOTA—George H. Fairclough, F.A.G.O.
MISSOURI—Anna Louise Petri.
Central Missouri—William T. Bedford.
Kansas City—Joseph A. Burns, F.A.G.O.
NEBRASKA—Mrs. Howard Rushon.
Lincoln—Margaret McGregor.
NEW JERSEY—Norman Landis, A.A.G.O.
Atlantic City—
Camden—John H. Heckman.
Central New Jersey—Mrs. Wilfred Andrews.
Metropolitan New Jersey—Roberta Bitgood, F.A.G.O.
Monmouth—Mrs. Robert B. Fisher.
Princeton—Carl Weinrich, F.A.G.O.
NEW YORK—
Binghamton—Wilbur Walker.
Buffalo—Edna L. Springborn.
Central New York—J. Laurence Slater.
Eastern New York—Mrs. Elizabeth S. Osgbury.
Ithaca—Louise C. Titcomb, F.A.G.O.
*Lockport—Harland W. D. Smith.
Long Island—C. Everett Miller.
*Niagara Falls—Mrs. Eleanor H. Schweitzer.
Rochester—Donald S. Barrows, A.A.G.O.
NORTH CAROLINA—Dr. Harry E. Cooper, F.A.G.O.
OHIO—
Central Ohio—William S. Bailey, F.A.G.O.
Northern Ohio—Laura Louise Bender, F.A.G.O.
Southern Ohio—Wayne Fisher, A.A.G.O.
*Toledo—Dale Richard.
*Youngstown—Laura Belle Hornberger, A.A.G.O.
OKLAHOMA—Mrs. Marie M. Hine, A.A.G.O.
Oklahoma City—DuBert Dennis.
OREGON—Winifred Worrell.
PENNSYLVANIA—Newell Robinson, F.A.G.O.
Erie—Marguerite House.
Harrisburg—Arnold S. Bowman.
Lehigh Valley—Mark L. Davis.
Northeastern Pennsylvania—Ruth A. White, A.A.G.O.
Western Pennsylvania—G. Logan McElvany, A.A.G.O.
Wilkes-Barre—Mrs. William R. Blackman.
York—Mrs. Edythe Wareheim.
RHODE ISLAND—Frank Pritchard.
SOUTH CAROLINA—Dwight Steere, A.A.G.O.
TENNESSEE—Mrs. E. A. Angier, A.A.G.O.
Central Tennessee—Marie Hayes.
East Tennessee—Mrs. Bryan Woodruff.
TEXAS—Mrs. Frank Frye.
Fort Worth—Marie Lydon.
North Texas—Mrs. J. V. C. T. Christensen.
Texasana—David H. Witt.
UTAH—A. A. Selander.
VERMONT—NEW HAMPSHIRE—Mrs. C. A. Shufelt, A.A.G.O.
VIRGINIA—Mrs. Sydney C. Swann.
*Petersburg—Mrs. Bolton W. Williams.
WASHINGTON—
Western Washington—Walter A. Elchinger.
WISCONSIN—Mrs. Gertrude Loos-Barr.
*Branch Chapter.

RUSSELL BROUGHTON
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St. Mary's School
Raleigh North Carolina

For Regional Meeting at Saratoga Springs, N. Y., and Schenectady Nov. 16

Following is the program of a regional meeting of the A.G.O. to be held at Saratoga Springs, N. Y., Nov. 16:

10 a. m.—Meeting will convene at the First Methodist Church on Washington street, where Leo Ayen, organist, will demonstrate the four-manual Austin organ and play the following numbers: Canzona, Karg-Elert; "Prologus Tragicus," Karg-Elert; "In Thee Is Gladness," Bach.

10:30—At Bethesda Episcopal Church, Albert Platt, organist, will demonstrate the organ, a four-manual Skinner, and play: "Fuga Chromatica" (Sonata, Op. 96), Rheinberger; "Chinoiserie," Swinnen; "Hymn of Glory," Yon.

11—At Skidmore College, a program will be presented by Stanley E. Saxton, college organist, on the four-manual in College Hall. The numbers will be: Fantasie and Fugue on B-A-C-H, Liszt; "Carillon," Sowerby; "Le Petit Soldat de Plomb," Piere; Carol Rhapsody, Saxton; Echo Carol, Saxton; Toccata, Farnam.

The organists will then proceed to Union College, Schenectady, where luncheon will be served at Hale House, followed at 2 p. m. by a resume of the Guild examinations. Dr. T. F. H. Candlyn will discuss the paper work and Miss Helen Henshaw and Dr. Elmer Tidmarsh will play the selected pieces on the Union College organ.

At 4 a program will be given at St. George's Church by the organist, Duncan Trotter Gillespie.

Metropolitan New Jersey Chapter.

A large group of members sat down to a dinner at the Hotel Winfield Scott in Elizabeth Monday evening, Oct. 7, for the opening of Guild activities of the 1940-41 season. The dean, Roberta Bitgood, introduced the new officers for the year. Miss Virginia Blair, soprano soloist of the Westminster Presbyterian Church, Bloomfield, was the guest artist of the evening, singing a group of three solos, accompanied by Miss Bitgood.

Some of the chapter members whose musical experiences of the past summer were thought to be interesting to the group gave short reports as follows: Florence Maltby told of the Westminster Choir School at Northfield; Mary Elizabeth Compton told of the Portland convention; Clarence Robinson had taken work at New York University, and Roberta Bitgood was at the Berkshire music festival.

Walter N. Hewitt, chairman of the Christmas party to be held in Newark in December, gave an advance announcement of some of the program.

The dean then reviewed the year's plans of the chapter and a very profitable meeting was brought to a close with another group of selections sung by Miss Blair.

CLARENCE ROBINSON, Registrar.

Bonnet Guest in New Haven.

The opening event of the new season in New Haven took place Oct. 9, when the Guild presented Joseph Bonnet in a recital at Woolsey Hall. This great virtuoso was warmly received by a good-sized audience and graciously responded with two encores.

On the evening preceding the recital a small dinner party was given for Mr. Bonnet by members of the program committee. Immediately after the recital members of the Guild and their friends

were afforded the pleasure of meeting the artist at a reception in his honor in the library of the Yale School of Music.

MARY CLAPP HOWELL, Secretary.

Erie Chapter to Present Fox.

Erie Chapter will present Virgil Fox at the console of the Skinner organ in the Church of the Covenant Wednesday evening, Dec. 4.

Guild members held their first meeting of the fall season at the Woman's Club, with a dinner, followed by an interesting program. Mrs. Maxwell Metzner presented her impressions of the convention in Portland, Me. Mrs. Fern Schabacker attended Dr. John Finley Williamson's choir school at Mount Hermon, Mass., and gave an interesting review of the summer's work. Miss Florence Rubner reported on the course given at the Gilbert choir school in Buffalo. The dean, Marguerite House, also attended part of the sessions.

Several carloads of Guild members attended the Ohio regional meeting at Cleveland and will hear Bonnet in the same city later this month. Gustav Nelson, pianist, gave a fine reading of one of Brahms' concertos.

MYRTLE W. DUFFY, Sub-Dean.

Central New York Chapter.

The Central New York Chapter's first meeting of the season was held Oct. 7 at the Munson-Williams-Proctor Institute, Utica. There was no program as the evening was devoted to plans for the year and outlines of our programs. Mr. Slater, the dean, called the meeting to order and announced a change in policy. Reluctant as we are to leave the institute, it was considered wise to visit various churches. A fifty-minute recital, open to the public, will start the evening, after which members will adjourn to a lecture-room, where a short lecture will be given, followed by a social hour. Miss Margaret Briesen and J. Laurence Slater will alternate as speakers. Miss Briesen will have the theoretical side and Mr. Slater will speak on ear training and choir conducting.

Our major projects will be the second annual junior choir festival and a public recital by a prominent recitalist. Mr. Slater appointed a committee headed by Miss Briesen to arrange for the festival, to be held next May, during music week. George Wald is chairman of the recital committee and is planning to bring Alexander McCurdy to Utica in November for a recital in St. John's Church.

Central Chapter was well represented at the Buffalo regional convention in September. Several members gave reports of the very interesting day spent as guests of the Buffalo Chapter.

The meeting adjourned until Nov. 4, when the first recital of the season will be given in Westminster Presbyterian Church, where the Guild will be the guests of Miss Briesen, organist and choir director at Westminster.

LUCRETIA BOTHWELL, Secretary.

Monmouth Chapter.

The opening event of the fall and winter season for the Monmouth Chapter was a banquet in the Molly Pitcher Hotel, Red Bank, N. J., Oct. 21. Dr. Warner M. Hawkins, F.A.G.O., organist at Christ Methodist Church, New York, spoke on "Improvisation as a Factor in Church Services" and used the piano for a practical demonstration. Viola Lesser, soprano, was the soloist and Thelma Mount, A.A.G.O., accompanied at the piano. Mrs. Robert Fisher, the dean, presided and presented the plans for the winter program.

Luncheon Once a Week in Philadelphia Brings the Organists Together

Some time before all of the Pennsylvania Chapter members had returned from their summer vacations, a group had met to resume our delightful weekly luncheons.

No feature of our chapter has been more successful in accomplishing its purpose than has this weekly informal get-together. It originated two years ago in the desire to promote sociability among Guild members, and that is exactly what it has done. We chose a restaurant in the center of Philadelphia, near the downtown music studios and easily accessible from the outlying sections of the city. It seemed impossible to secure a private room, but we were conveniently placed at one end of the restaurant, where was hung a placard designating our group as the "American Guild of Organists, Pennsylvania Chapter." Anyone coming in for the first time could easily locate us. The project has proved very successful and gratifying under the efficient chairmanship of Mrs. Josephine G. Eddowes. The attendance varies from fifteen to thirty, the total attendance last season being 630. We have tried to ban shop talk, but it is bound to creep in at times. Our group is like one big, happy family gathering, which is difficult to break up.

If members of other chapters happen to be in the City of Brotherly Love any Wednesday from 12:30 on, let them just drop in at Van Tassel's, 1420 Chestnut street, and they will find a congenial group of fellow organists waiting to welcome them.

ADA R. PAISLEY.

Long Island Chapter Hears Bonnet.

The first fall meeting of the Long Island Chapter was held Oct. 4 in All Saints' parish hall, Great Neck. The occasion was especially marked by the first New York recital of Joseph Bonnet, organist of St. Eustache, Paris.

After having given a very inspiring performance Bonnet was recalled for two encore numbers. After the recital the Guild members enjoyed the hospitality of Mrs. Edward G. Longman at her home on Seven Ridge drive, Great Neck.

ELEANOR S. WOODWORTH.

Chesapeake Chapter News.

The Chesapeake Chapter inaugurated its 1940-41 season Oct. 7 at the Seventh Baptist Church, Baltimore, Dean Edmund S. Ender presiding. Following a business meeting members and friends adjourned to the church auditorium, where they were privileged to hear Milton Hodgson, visitor from Gainesville, Fla., play the Toccata in F by Bach and the chorale prelude "Herzlich thut mich verlangen" on the three-manual Möller organ, after which refreshments were served. Fifty-one persons attended.

The chapter cooperated with the Peabody Conservatory of Music in presenting Joseph Bonnet in a recital Oct. 16. In response to insistent applause Mr. Bonnet played his own Berceuse, Purcell's Trumpet Tune and Air and the Gavotte by Martini to supplement his program.

The feature of the next meeting, to be held Monday, Nov. 4, at the Brown Memorial Presbyterian Church, Baltimore, will be an illustrated lecture on English cathedrals by Dr. Marshall Bidwell. On this occasion we shall have as our guests at dinner members of the District of Columbia Chapter.

RALPH H. REXROTH.

News of the American Guild of Organists—Continued

Tour of Organs Marks

Lincoln, Neb., Evening,

With the Guild as Host

The Lincoln, Neb., Chapter held a "get-acquainted" dinner and open evening Sept. 30. At the business meeting plans for the winter gatherings were reviewed. Miss Margaret McGregor, dean; Mrs. Vera Rost, sub-dean; Mrs. Cornelia Cole, treasurer, and Mrs. Coral Hadsell, secretary, were introduced.

Eleven members and forty guests, representing seven denominations, were then conducted on a church tour of Lincoln. First they heard a short recital by Miss Beth Miller at First Church of Christ, Scientist. Her numbers were: "Three Liturgical Preludes," Oldero, and Toccata and Fugue in D minor, Bach. Miss Grace Finch, organist at the First Presbyterian Church, told some interesting facts about the Casavant organ and then demonstrated its tonal effects and played the first movement from Mendelssohn's Sixth Sonata. Myron Roberts, organist of the First Plymouth Church, demonstrated his Kimball organ with several "folk-tunes" by Whitlock and Dupre's Fugue in G minor. Donald Kettering, minister of music at the Westminster Presbyterian Church, introduced the Skinner organ and played the adagio movement from Guilman's Fifth Sonata. He later led a discussion of church music and books we could read on the subject.

Refreshments were served in charge of Mrs. Vera Rost, Mrs. S. J. Bell and Mrs. Ruth Dreamer.

Mrs. G. C. HADSELL, Secretary.

Joint Meeting of Carolina Chapters.

The North and South Carolina Chapters met in Spartanburg, S. C., Oct. 15 for their fall session. Dean Harry E. Cooper and Mrs. Cooper, Raleigh; Russell Broughton and Mrs. Broughton of Raleigh, and Fred Kock of Asheville carried greetings from North Carolina and Mr. Broughton and Mr. Kock played the recitals of the afternoon.

The South Carolina Chapter held its business meeting with Dean Dwight Steere presiding.

On the three-manual Skinner organ at the First Baptist Church Mr. Kock played the following program: Prelude and Fugue in C major, Bach; Variations on an Old French Air, d'Aquin; "Praeludium," Bruckner; Madrigal, Jawelak; Chorale in A minor, Franck. Mr. Broughton played the following program on the Hook & Hastings organ at the First Presbyterian Church: "Contemplation," "Spring Morn" and "Paeon Exultant," Frederick Stanley Smith; Canon in the Octave, Prelude on "Veni Emanuel," and Fughetta and Chorale on "Sacramentum Unitatis," Russell Broughton.

The artist for the evening program was Paul Allwardt, new head of music at Converse College, Spartanburg. The program was one of the series of concerts for the students of the college, and the chapters of the A.G.O. were guests.

MABEL W. HONEYCUTT,
Secretary, North Carolina Chapter.

Oklahoma Chapter.

The first meeting of the Oklahoma Chapter for the fall season was held the evening of Oct. 14 in the guild hall of Trinity Episcopal Church, Tulsa, where a dinner had been provided by the young ladies of St. Catherine's Guild. Twenty-five members and visitors were present and a spirit of enthusiasm was in evidence. Following the dinner Dean Marie M. Hine introduced the guest of the chapter, Marvin E. Reacher, newly-appointed minister of music of the Boston Avenue M. E. Church, who talked to the organists on "Worship in Music." Following the talk Dean Hine presented the new officers for the year: Carl Amt, A. A.G.O., sub-dean; Martha Blunk, secretary; Ethel Kolstad, treasurer; Nell Doering, registrar; Oliver H. Kleinschmidt, A.A.G.O., librarian. Chairmen of committees appointed by the dean were: Recitals, Alice Meher; telephone, Martha Blunk; membership, Ruth Blaylock; reception, Mrs. Harold J. Haynes; ways and means, Mrs. E. H. Benedict.

The chairman of recitals announced that the first recital at Philbrook Art

Center will be given Sunday afternoon, Nov. 3, by Philip Morgan, organist of the Central High School and of Temple Israel.

It was voted that the Oklahoma City Chapter be invited to Tulsa and that a committee be appointed by the dean to plan for the time and entertainment of the occasion.

At the last meeting of the chapter in June each member had been asked to earn a dollar for the chapter during the summer vacation and a strain of humor was injected when the members filed around the dinner table, handed their dollars to the treasurer and told how the money was acquired.

JOHN KNOWLES WEAVER,
Chairman of Publicity.

Louisville Chapter.

The October meeting of the Louisville Chapter was held at the French Village Oct. 14. Twenty members were in attendance. The meeting was devoted entirely to final preparations for the recital of Joseph Bonnet at the Memorial Auditorium in Louisville Nov. 7 under the auspices of the Louisville Chapter.

After the meeting the following program was presented by George Latimer at the Second Presbyterian Church: Prelude and Fugue in D minor, Bach; Ricercare in G sharp minor, Palestrina; Concerto in G minor, Handel; Adagio (Symphony 3), Vienne; Scherzando, Piere; "Colloquio con le Rondini," Bossi; "Concerto Gregoriano," Yon.

CHARLOTTE L. WATSON,
Corresponding Secretary.

Play New Music in Los Angeles.

The Los Angeles Chapter resumed activities Oct. 7 after the summer vacation by having a dinner and recital at St. James' Church. After the business meeting, presided over by Dean William Ripley Dorr, members and guests went to the church auditorium to hear six chapter members play the following program on the four-manual Kimball organ: Adagio and Toccata, from Sonata in C minor, Reginald W. Martin (played by Florence E. Linthicum); "Allegretto Amabile," from "Pastoral Psalms," Bingham, and "Dawn," Strimer (played by Clarence D. Kellogg); Prelude and Gigue, Bach-Edmundson, and Improvisation on "God Rest Ye Merry, Gentlemen," Roberts (played by Alice McMichael); "Communion" (MS.), Purvis, and "O Filii et Filiae," Schehl (played by Richard Keys Biggs); "Apparition de l'Eglise Eternelle," Messiaen, and "Antiphon on the Litany," Floyd (played by Mrs. Charles E. McDowell); "Abide with Us" and "Hear, O Israel," from "Bible Poems," by Weinberger, and Improvisation on "Cibavit Eos," Titcomb (played by B. Ernest Ballard, organist of St. James' Church). An unusual feature of the program was that all of the pieces are suitable for service music and have been published within the last five years.

COURTNEY F. ROGERS, Secretary.

Open Season at Pasadena.

The Pasadena and San Gabriel Valley Chapter opened the season with an evening at the Washington Street Methodist Church, Pasadena, Cal., Oct. 14. There was a large attendance. An excellent dinner was served by the ladies of the church, after which an informal and interesting program was given in the church parlor. Miss Florence Jubb, the new dean, spoke enthusiastically of Guild activities, particularly of the examinations. V. Gray Farrow, the retiring dean, gave a review of the Pacific coast convention, which took place in Pasadena June 24, 25 and 26. The program chairman, Karl Staps, outlined the program for the year. Miss Winifred Brown contributed beautiful moving-pictures of her summer trip across the continent and Miss Ethel Woolley spoke of the music in the New York churches which she visited.

The musical part of the program was provided by Raymond Myers, baritone, accompanied by Mrs. Verdell Thompson, and Mrs. Janet Wood, soprano, accompanied by Miss Florence Jubb.

LORA PERRY CHESNUT, Librarian.

Delaware Chapter.

The first meeting of the fall season for the Delaware Chapter was held in the Hanover Presbyterian Church, Wilming-

ton, Oct. 3. Sarah Hudson White, the dean, presided. After a short business meeting the Very Rev. Hiram Bennett of the Cathedral of St. John gave a very interesting resume of his trip to Hawaii. He told of the music there. A recital was then given by Caroline E. Heinel, organist of Calvary Episcopal Church, assisted by Mrs. Rita Kropf, soprano soloist of the church. A social hour was enjoyed, with refreshments.

In November Wilmer C. Highfield will present a program in the Peninsula Methodist Church and a short business meeting will be held. A Christmas party is planned for December; also a recital by Firmin Swinnen at Delaware University Dec. 12.

WILMER C. HIGHFIELD, Secretary.

Arkansas Chapter.

Under the leadership of our new dean, Mrs. Farrell, and the efficiency of our program chairman, the Arkansas Chapter is looking forward to an interesting and profitable season.

E. Power Biggs is scheduled for a recital at the First Methodist Church Nov. 12 and Virgil Fox will be heard in recital in February. At the monthly meetings we shall make a special study of all the Bach chorale preludes.

IRENE M. MATHIS,
Corresponding Secretary.

San Diego Chapter.

The San Diego Chapter met Oct. 7 at the home of the newly-elected dean, Marguerite Barkelew Nobles, to discuss business and plans for activities this year. The Guild will sponsor two prominent organists in concert—Nita Akin in May and Virgil Fox, who is scheduled to appear in San Diego Feb. 11.

After the business meeting Orion Nobles showed colored pictures he took on his trips to Zion and Bryce National Parks. He also showed miscellaneous moving-pictures of Balboa Park and spots of interest around the city.

Wisconsin Chapter.

There was a large attendance at the opening event of the 1940-1941 season of the Wisconsin Chapter Sunday, Oct. 20, at 4 o'clock in the Lake Park Lutheran Church, Milwaukee. Elmer Ihrke, organist of the church, played the prelude, "Invocation," Dubois, and the postlude, "Laus Deo," Dubois. Organists taking part were Mrs. Lauretta Cotton, Mrs. Iva Mae Muth and Albert Mullinix, who played the following numbers respectively: Sonata, Bergquist; Concert Variations, Bonnet, and "Clair de Lune" and "Harmonies du Soir," Karg-Elert. The church choir, under the direction of Louis B. Goodrich, sang two numbers—"Fierce was the Wild Billow," Noble, and "How Blessed Are They," Rameau, with Carla Pestalozzi-Kroetz singing the solo part of the Rameau number. A splendid talk, "A New Song," was given by the Rev. Mr. Fedders.

The Guild is looking forward to an evening at the home of Mrs. Louis B. Taylor, who has a fine residence organ. Mrs. Elizabeth Oehlenschlaeger will give a talk on "The Bird in Art and Music," illustrated by moving-pictures. There will be a short business meeting followed by an informal musical and social evening. This event is scheduled for Oct. 29.

ARTHUR KNUDSON.

Miami, Fla., Chapter.

The Miami Chapter had its opening meeting of the 1940-41 season at the home of the dean, Mrs. C. F. Grafflin, Miami Beach, Monday evening, Oct. 7. An outline of the various recitals and activities sponsored by the Guild for the coming season was presented. The first recital was given by Mrs. E. R. Treverton Oct. 21 at Tamiami Temple. Mrs. Treverton played an all-American program. Two new members—Earl Billings and Lucille Heck—were welcomed into the chapter.

RALPH ROTH, Secretary.

Central Missouri.

The September meeting of the Central Missouri Chapter was held at the home of Mrs. Stella Price Eisenstein in Moberly with all of the Moberly members as hostesses. After a most excellent dinner a short business meeting was held and plans were made for the activities of this year.

MRS. R. T. DUFFORD, Secretary.

New Möller in St. Paul

Played by Guild Members;

Replaces Organ Burned

The Minnesota Chapter opened the season with a meeting at the Central Park Methodist Church in St. Paul Sept. 25. Following a dinner in the church parlors we adjourned to the sanctuary for the opening recital on the new Möller memorial organ, replacing the organ destroyed by fire last spring. The recital was played by George H. Fairclough, F.A.G.O., Marion Hutchinson, F.A.G.O., and S. Willis Johnson, each demonstrating the resources of the new instrument in a pleasing and artistic manner. The following program was played: Chorale Preludes, "We All Believe in One God, Creator" and "All Men Are Mortal," Bach; Fugue in G minor (the lesser), Bach; "Eventide," Fairclough; Triumphal March ("Now Thank We All Our God"), Karg-Elert, and Fantasia on "Lead, Kindly Light," Fairclough (Mr. Fairclough); Heroic Piece, Franck; "The Awakening," Couperin-Clokey; Cantilene, McKinley, and Scherzo (Symphony 4), Widor (Miss Hutchinson); Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique," Couperin; "Priere," Jongen; "Stella Matutina" and "Electa ut Sol," Dallier (Mr. Johnson).

HENRY ENGEN, Secretary.

First Meeting of Tampa Branch.

Mrs. Julia Hayman, regent, called the first meeting of the Tampa branch Oct. 8 at the Y.W.C.A. After dinner Mrs. Hayman and the vice-regent, Dr. Nella A. Crandall, gave an outline of their plans for the winter, which include fine programs to be given in the churches of the city. The first of these programs will be a hymn service Nov. 24 at the First Christian Church, with Dr. A. H. Wilson relating the stories of the hymns. Plans were also mentioned as to the state convention to be held in Tampa in May, 1941, with the Tampa branch as hosts. A short talk was given by Dr. Crandall. The branch also had the pleasure of receiving three new members.

The branch has accepted an invitation from Harold Horton to be guests at his home for the meeting in November, at which time Mr. Horton will give a short recital on his Hammond electronic organ.

NELLA WELLS DURAND, Secretary.

Eastern New York Chapter.

The first meeting of the season of the Eastern New York Chapter was held at Howard Johnson's in Albany Sept. 30. After dinner Mrs. Ogsbury, the dean, turned the meeting over to Duncan Gillespie, chairman of the program committee. With the help of Stanley Lansing and Mrs. O. A. Tilton, Mr. Gillespie has arranged an excellent program for the entire year. Mrs. Tilton gave a very interesting report of the biennial regional convention of East coast chapters at Portland, Maine, Aug. 20 to 22.

HAROLD STEVENS, Secretary.

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News of the American Guild of Organists—Continued

Michigan Chapter Meets
and Shows New Spirit;
Recital by Schnelker

The Michigan Chapter held its October meeting at St. John's Episcopal Church in Detroit Oct. 15. Thirty-six members and guests sat down to dinner. An interesting business meeting followed the meal and many evidences of a new and awakening spirit on the part of the members are coming into prominence. Grinnell Brothers had a display of anthems and other music and books in the parish hall.

Following the business meeting, Josef Schnelker of Holy Redeemer Catholic Church played a splendid recital on the four-manual Casavant in the sanctuary. His program was as follows: Chorale Preludes, "Wir glauben All' an Einen Gott" and "Schmücke Dich, O liebe Seele," Bach; Toccata in F, Bach; "L'Orgue Mystique" No. 2 (Introit, Elevation, Communion), Tournemire; Symphony No. 4, Vienne.

The November meeting will be held at Faith Lutheran Church and will feature organ music by Mrs. R. H. Bransby and Robert Montgomery as well as a talk on music in worship by Nellie Beatrice Huger.

ALLEN B. CALLAHAN, Secretary.

Hartford Chapter.

The first meeting of the Hartford Chapter was held in Middletown Oct. 14, at the Church of the Holy Trinity, where F. Carroll McKinstry, organist and director at the Church of the Unity, Springfield, Mass., played a recital to a large audience. His program was as follows: "Passacaglia et Thema Fugatum," Bach; Sonata I, Bach; Symphony 2, Vienne; Chorale Improvisations, "Werde munter, mein Gemüte," "O Gott, Du frommer Gott" and "Jerusalem, Du hochgebaute Stadt," Karg-Elert; "In the Woods" ("White Mountain Suite"), Whitford; Finale (Symphony 1), Vienne.

The meeting in November is to be at the Prospect Methodist Church, Bristol, Nov. 24 at 8 o'clock. The annual hymn festival is to be held. Guests are always welcome at our meetings and we extend an invitation to all Guild members to attend our scheduled events and to make themselves known to members of the Hartford Chapter. If information is desired concerning these meetings please write to Glenn Smith, 16 Clifton avenue, West Hartford, secretary of our chapter.

ALICE C. HANSEN, A.A.G.O.,
Publicity Chairman.

Virginia Hears Organ, Piano, Violin.

The Virginia Chapter opened its activities with a supper meeting at the Central Methodist Church in South Richmond Sept. 24. A short business meeting preceded the supper. Mrs. Sydney Swann, the dean, discussed the program for the year. The principal event of the evening was a musical program in the church featuring music for piano and organ and for violin with organ and piano. The public was invited and showed its interest by filling the auditorium almost to capacity. In the opening group six members of the chapter presented organ-piano numbers, including the Demarest Fantasia and Rhapsody and Saint-Saens' Prelude to "The Deluge." Charles Shopland was heard in an interesting group of violin numbers, including a Meditation by Mietzke and a movement from a sonata by Hans Huber. The third section of the program was provided by Tivis Wicker, prominent young baritone, who sang a varied group of spirituals and sacred songs, closing with Malotte's "The Lord's Prayer."

WILLIAM H. SCHUTT, Registrar.

Macon, Ga., Plans Hymn Festival.

The Macon, Ga., Chapter held its first meeting of the season on the evening of Oct. 1. Mrs. Hal C. King, the dean, invited the chapter to be her guests at a buffet supper in her home. After refreshments had been enjoyed a business meeting was held and committees were appointed for the year.

Plans for the annual hymn festival sponsored by the chapter were discussed. It was decided to have this, which is

always one of the musical events of the winter, on the afternoon of Sunday, Dec. 1, in the Macon Auditorium. Invitations will be sent to all the churches of the city, asking that their choirs participate, as they did last year, making a chorus of approximately 500 voices.

It was decided to continue the plan of having supper meetings once a month, as it was felt that the members enjoyed the social feature as well as the musical and business side of the Guild meetings.

A special guest of the evening was Mrs. E. E. Elmore, whose voice has been generously given in the service of the Macon Chapter. The chapter presented her with a black suede bag as a token of appreciation. Mrs. Elmore then gave a short program, singing two songs which were of unusual interest to the Macon Chapter, one being the composition of Mrs. Jelks, former dean, and the other the result of collaboration by Mrs. Jelks and Mrs. Elmore.

MRS. MONROE G. OGDEN,
Corresponding Secretary.

Northern Ohio Chapter.

The Northern Ohio Chapter held its first meeting of the season Sept. 30 at Braun's Fish and Oyster House, one of the famous old eating-places of Cleveland, and a fine representation turned out, including a delegation from the Youngstown sub-chapter. Herbert Elwell, music critic of the *Cleveland Plain Dealer* and a member of the faculty of the Cleveland Institute of Music, was a guest and speaker of the evening. He told how the music critic's "hide" gets toughened to his job; how hard it is sometimes to tell the truth about a performance and how to get used to crank letters so they don't bother any more. He also related many of his pleasant experiences, bringing laughs from the audience. Mr. Elwell paid a tribute to his predecessor, the much-beloved dean of Cleveland musicians, James H. Rogers, who now resides in California.

The summer school for choir leaders conducted by Father William J. Finn of New York was a great success. Those who were fortunate enough to attend were most enthusiastic with their praise. There were 111 in attendance and one student came from as far away as Iowa. Laura Louise Bender, dean of the chapter and a former student of Father Finn, was largely responsible for the success of this endeavor.

LEWIS SMITH, Registrar.

Youngstown Opens Season.

The first meeting of the Youngstown sub-chapter was held Oct. 1 with an evening dinner at Raver's Tavern. Plans for the year, especially the next event, a recital by Joseph Bonnet Oct. 21, were announced by the regent, Mrs. Laura-Belle Hornberger. W. H. Hodgson, head of the music department at Mount Union College, Alliance, Ohio, was the after-dinner speaker. His topic was "History of Pitch in Western Europe." The meeting concluded with a group of songs by Mrs. Hazel Edmunds, accompanied by Mrs. Milton Ferry.

D'NELLE RILEY.

District of Columbia.

The District of Columbia Chapter not only summered well, but was sufficiently energetic to put on a bazaar and box supper, as first aid to an anemic treasury, before the official year began. And such was our success that our treasurer, Henry Starr, is able to face the future without a tremor, but with a smile.

The first regular chapter meeting was held Oct. 7 in the Church of the Reformation, through the courtesy of Miss Mary Weidley, organist. Following routine reports, Ruth Farmer Vanderlip, A.A.G.O., CHM, called for a report from Walter H. Nash, F.A.G.O., editor of our local publication, *The Inchoirer*, and requested action as to future plans. The enthusiastic response demonstrated that our pride in our literary child remains undimmed.

A. N. Young, a member of the chapter for some years, and until recently financial adviser to the Chinese government, was introduced and gave a brief account of the placing of an Austin organ in the Community Church in Shanghai, in which project he had been active.

The program for the evening was in charge of Dr. Charlotte Klein, who, with

members of her choir, presented some interesting sacred choral music. The numbers were new and with few exceptions by American composers. The social hour following was in charge of Miss Florence Reynolds and was, as always, a delightful ending to a pleasant evening.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Texarkana Chapter.

The Texarkana, Tex., Chapter opened its 1940-41 season Sept. 25 with a luncheon at the Hotel McCartney. The speaker of the day, the Rev. O. L. Graham, the chapter's chaplain, emphasized the responsibilities of the Guild members to their churches, to their community, to their organization and to themselves. A deep impression was made upon the members and their guests by the reading of the Guild creed by all the members, led by David H. Witt, the dean. Mrs. Cozia Hynson Case gave us a message of encouragement from Mr. Gruenstein, editor of *THE DIAPASON*. The fellowship, in charge of Mrs. William Hibbetts, was in the form of a fortunetelling game. The organists had as their guests ministers of their churches.

DAVID H. WITT, Dean.

Fort Worth, Tex., Chapter.

The Fort Worth Chapter held the first meeting of the year in the form of a dinner at the Woman's Club Oct. 2. Miss Marie Lydon, the dean, read the names of new committee members for the season and W. J. Marsh led a discussion of plans for the recital by Joseph Bonnet Nov. 12. Mr. Bonnet will make his only Texas appearance at the First Presbyterian Church under the auspices of the Fort Worth Chapter.

A year-book was arranged by Miss Helen Ewing. Donald W. Bellah, chairman of fine arts at Texas Wesleyan College, was presented for membership.

MARY RICHARDSON, Secretary.

Harrisburg Chapter Season Plans.

The executive committee of the Harrisburg Chapter met at the home of Dean Arnold Bowman Sept. 24. Members of committees were announced for the 1940-41 season. The membership committee is planning a drive for active members in the near future.

The following program was submitted by the sub-dean, Miss Marguerite Wharton, who is also chairman of the program committee:

October—Oct. 21, fall rally and covered dish supper, at the home of Mrs. Charles Swartz, Colonial Park.

November—Hymn festival at Stevens Memorial Church.

December—Christmas program at Christ Lutheran Church.

January—Open meeting at the home of Dr. Harry D. Rhein, with Henry Van Pelt in charge.

February—Meeting for ministers, organists and choirmasters at Augsburg Lutheran Church.

March—Recital, featuring Pennsylvania composers' music, at Memorial Lutheran Church.

April—Guest artist at Fifth Street Methodist Church.

May—Exchange recital in York by Mrs. John R. Henry, and Clarence Heckler.

June—Banquet.

A choral program will be presented in the Market Square Presbyterian Church in the spring of 1941, and neighborhood recitals are to take place in surrounding towns.

The Lehigh Chapter of the A. G. O., extended an invitation to participate in an inter-chapter conference at Allentown Oct. 19. At the recital Mrs. John R. Henry, organist of the Fifth Street Methodist Church, played the following numbers: "Praise to the Lord" and "How Lovely Shined the Morning Star," Karg-Elert; Folk tune, Whitlock; "Vom Himmel hoch," Edmundson. Following the recital a banquet was enjoyed by those attending the conference.

FLORENCE M. BROWN, Secretary.

Central New Jersey.

The Central New Jersey Chapter held its first fall meeting at the home of Mrs. Norman Hartman in Hiltontia, Trenton, N. J., Oct. 7. A schedule of programs for the year 1940-1941 was presented.

After a brief business meeting the following two-piano recital was given: Scherzo, Arensky (played by Ellen Henzel and Frank Henzel); Concerto in G

minor, Mendelssohn (by Ramona Andrews and Frank Henzel); Valse Scherzo, Allan Grant, and "The Garden of Live Flowers," from "Through the Looking-Glass," Deems Taylor (played by Edith Hartman and Ramona Andrews); Valse from Suite for Two Pianos, Arensky (Edith Hartman and Frank Henzel); Overture to "Tannhäuser," Wagner, and Overture to "Barber of Seville," Rossini (Henrietta Pierson, Isabel Hill, Jennie Messerschmidt and Kathryn Henry). A demonstration of Maas chimes was given by Chester Raymond, organ builder, of Princeton, N. J.

The evening's entertainment was rounded out with a social hour and refreshments.

ELLA M. LEQUEAR, Registrar.

York Chapter News.

The monthly meeting of the York Chapter was held Oct. 8 at Grace Evangelical Church, York, Pa. The following program was rendered: Organ, "Evening Shadows" and Berceuse, de Launay (played by Miss Ruth A. Jones); solo, "The Omnipotence," Schubert (Alfred M. Barshinger); organ, Intermezzo, Steane, and Diapason Melody in D, Novello (played by Donald H. Pfaff, associate organist of St. Paul's Lutheran Church, Hanover, Pa.); organ and piano duet, "The Awakening," Engelmann (Donald H. Pfaff and Miss Ruth A. Jones); organ, Prelude on "Crusaders' Hymn," A. Ashburn (played by Donald H. Pfaff); solo, "The Lord's Prayer," Malotte (Alfred M. Barshinger); organ, Festival Toccata, Fletcher, and Evensong, Martin (Professor A. Norman Lindsay, minister of music at Christ Lutheran Church, York).

A business meeting followed the program and H. Bennett Dayhoff, associate organist of St. John's Episcopal Church and organist at the Chapel of St. Andrew, was elected a member of the executive committee to succeed the late Walter L. Rohrbach.

Several members of the chapter heard the youthful prodigy, Richard Ellsasser, give a recital at St. Mark's Lutheran Church, Hanover. Several members also went to Peabody Hall to hear Joseph Bonnet give a recital on the large four-manual Aeolian-Skinner organ. About a dozen members attended a conference Oct. 19 held at St. John's Lutheran Church, Allentown, which was sponsored by the chapters in the state of Pennsylvania.

After the business meeting, a social period was enjoyed. The tables were attractively decorated with fall flowers and seasonal colors.

The November meeting of the chapter will be held at the Lohr Memorial United Brethren Church, Hanover.

WILLIAM G. N. FUHRMAN,
Secretary.

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News of the American Guild of Organists—Continued

Vermont-New Hampshire Chapter.

The Vermont-New Hampshire Chapter held its first meeting of the season in Montpelier, Vt., Oct. 12. Local arrangements were under the able direction of Miss Gladys Gale, F. A. G. O., of Barre. The members met in the parlors of Bethany Congregational Church at 3:30 and a recital was given on the three-manual Estey organ in the church auditorium by Homer Whitford, F. A. G. O., former dean of this chapter. Mr. Whitford is at present organist and choirmaster of the First Church of Cambridge, Mass., director of music at McLean Psychiatric Hospital, Waverly, Mass., and conductor of the Women's Club Chorus in Belmont, Mass. Many of his organ and choral compositions have been issued by leading publishers in America. Mr. Whitford played the following program: "Psalm XVIII," Marcella; Arioso, Violoncello Suite, Bach; Gavotte, Wesley; Allegro, Tenth Concerto, Handel; "Benedictus," Karg-Elert; Fantasia, Seifert; Andante and Finale, "Grande Piece Symphonique," Franck; "Sing, Sweet Harp" (Irish Folk-song), arranged by Whitford; Tuba Tune, Lang; "Jagged Peaks in the Moonlight," Clokey; Toccata on "From Heaven High," Edmundson.

This recital was followed by a talk by Raymond Kendall of the music department of Dartmouth College on "Spiegel der Orgelmacher und Organisten (Observations Concerning Organists and Organ-makers)," written in 1512 by Arnold Schlick. This talk had some amusing suggestions for organ builders and sound advice for the organist. Mr. Kendall recently came to Dartmouth from California.

The members then went to Miller's Inn, where dinner was served. After dinner Mrs. Elizabeth Shufelt, dean of the chapter, spoke of the recent regional convention in Portland, Maine, and plans were discussed for activities for the season.

HARLIE E. WILSON,
Publicity Chairman.

Illinois Chapter.

The Illinois Chapter opened its season's activities with a luncheon Sept. 30 at the Central Y.W.C.A. About fifty members and guests were in attendance. Emory Gallup, formerly organist and choirmaster of the Fountain Street Baptist Church, Grand Rapids, Mich., and the newly-appointed organist and choirmaster of the First Methodist Church of Evanston, was the guest speaker. Mr. Gallup told of his experiences as a choir director.

On Wednesday, Oct. 30, Joseph Bonnet was to be the guest of the chapter at a luncheon in his honor. Mr. Bonnet played Oct. 31 at Scott Hall, Northwestern University.

The executive committee will meet on the first Monday of each month in the future.

E. H. C. MELBYE, Registrar.

Western Washington.

The Western Washington Chapter held its initial meeting of the year Oct. 9 at the Y.W.C.A. in Seattle. Dean Walter A. Eichinger presented the speaker for the day, Charles W. Lawrence, professor of music at the University of Washington and newly-appointed choirmaster of University Temple. Mr. Lawrence gave a very interesting talk on his musical experiences during a summer spent in Europe a year ago.

This year the Western Washington Chapter has had printed an outline of its entire year's activities, including, besides the monthly meetings, four public recitals and the annual Guild service. The first of these recitals was to be given Oct. 29 at the First Christian Church and the performers are Gladys J. Olson, Talmage F. Elwell and Helen L. McNicoll.

ADA H. MILLER, Secretary.

Meeting of Ithaca Chapter.

The Ithaca Chapter held its first meeting of the season Sept. 30 at the home of the dean, Miss Louise C. Titcomb. The program consisted of reports of both the Portland and Buffalo conventions by the dean and by Mrs. Paul Thayer, treasurer of the chapter. For the musical portion of the program a group of unusually interesting solos was sung by Professor Richard T. Gore, sub-dean. The group included: "Christmas Song of the Shepherds," Christof F. D. Schubart; "Christ-

mas Song," Johann Wolfgang Franck; "To Us a Child Is Born," Max Reger, and "Prayer," Hugo Wolf. Miss Titcomb sang "Now Will I Praise the Lord," Heinrich Schütz.

The program for the coming year was discussed and tentatively arranged. The date for a music festival, in which the choirs from several Ithaca churches will participate, was set for Nov. 10.

HAROLD O'DANIELS, Secretary.

Schedule of Tallahassee Branch.

The Tallahassee branch of the Florida Chapter held its first meeting of the fall and winter season Saturday evening, Oct. 12. Miss Margaret Whitney Dow, regent, introduced Karl Ahrendt, professor of violin, as speaker of the evening. His topic was "American Band Music," with emphasis on the program of the United States Marine Band, presented at Florida State College for Women Oct. 14. The program was well received by an enthusiastic group of members.

After inviting all visitors to become associate or subscriber members of the group, Miss Dow read the following schedule of meetings for the year:

November—Discussion of the operas "Carmen" and "Madame Butterfly."

December—Christmas program and party.

January—Epiphany service in Ruge Hall, followed by The Feast of the Three Kings dinner in the college dining hall.

February—Annual Guild service.

March—Study of the ballet.

April—Discussion of the symphony orchestra by Margaret W. Dow.

May—Annual picnic.

In closing Miss Dow told the Guild of the efforts being made to raise funds for assisting in the work of Dr. Albert Schweitzer. Dr. Sarah Parker White gave a vivid and realistic word portrayal of the man himself. Following the meeting a social hour was enjoyed.

JEANNE C. COMPTON, Secretary.

St. Petersburg, Fla., Branch.

The first meeting of the season for the St. Petersburg branch was held Oct. 2 at the home of Mrs. Marguerite Spraker Saltsman. A luncheon in honor of the new state dean, Mrs. Charlotte Pratt Weeks, was enjoyed by all members. Later a business meeting was held and an enthusiastic group prepared to make plans for the season. One of the high-lights of the year will be the recital by Claire Coci, to be given Jan. 17 at the Congregational Church.

Several members spoke of their summer vacations. Mrs. Saltsman gave an interesting account of her visit to several of the oldest churches in New England. Edwin Leonhard told of his visit to the New York World's Fair. Helen McClellan gave an account of her summer in Colorado and of her studies at the University of Colorado. While there she studied organ with Everett Jay Hilty.

The first console meeting was a vesper recital Sunday afternoon, Oct. 20, at the Pasadena Community Church, with Mrs. F. E. Burklew, organist, in charge of the program.

HELEN MCCLELLAN, Secretary.

**NINE CLEVELAND SERVICES;
FAVORITE WORKS ARE LISTED**

Russell V. Morgan, Mus.D., has planned his annual series of musical services at the Old Stone Church (First Presbyterian) of Cleveland. These nine services, which take place on the first Sunday evening of every month, at 7:30, will be devoted this season to "favorite composers and their sacred music." Works of the following composers are offered on the dates listed:

Oct. 6—Mendelssohn.
Nov. 3—Tschaiowsky.
Dec. 1—Bach.
Jan. 5—Gounod.
Feb. 2—Brahms.
March 2—Franck.
April 6—Handel.
May 4—Sullivan.
June 1—Rogers.

The choir of Gustavus Adolphus Lutheran Church of New York gave a program at the Temple of Religion, New York World's Fair, on the afternoon of Sept. 22 and Dr. John T. Erickson, organist of the church, played Fletcher's Festival Toccata as the prelude and accompanied the chorus.

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CHICAGO, NOVEMBER 1, 1940

THE F.T.C.'S PLAINISSIMO

In the September issue of *The Atlantic Monthly*, a staid and conservative magazine, is an interesting article by Sterling North entitled "Story of an Inventor," which deals in an engaging and dramatic style with the career of Laurens Hammond, inventor of the "Hammond organ." That the article has its value as publicity material is probably the reason why reprints of it have been widely circulated, reaching even the office of THE DIAPASON.

So far as it concerns the career of Mr. Hammond and the fruits of his unusual genius it is an article which everyone may read with interest and profit. Beyond that it is of a nature that demands a reply.

The story opens with a vivid picture of the scene at Rockefeller Chapel, University of Chicago, when a group of fifteen students of the university and a small company of Chicago musicians gathered under the auspices of the Hammond Instrument Company, at the opening of a hearing by the Federal Trade Commission on the claims made for the Hammond electronic organ. This test, described as the "battle of the organs," was an effort by the makers of the Hammond to prove to the commission that organ music could not be distinguished when played on the large four-manual Skinner organ or on a special setup of the Hammond in the chapel.

Here is a paragraph from the word painting by Mr. North:

On one side were ranged figures of tradition, shades of the great musicians and organ architects. On the other stood the Edisons, Marconis and Hammonds who have learned to send such delicately controlled electrical impulses through networks of wires that tones of any color, intensity or duration may be initiated at the touch of a platinum contact.

To quote this rapturous recital further:

Organ manufacturers throughout America, their business hit by the Hammond, had maintained that only instruments using pipes and reeds could produce "organ music." Hammond, taking up the challenge, was betting his future on this performance. He does not deny that as he heard the strains of Widor's Toccata, * * * an emotion arose within him not primarily incited by the music.

Thirty times the great composers and others spoke from the resounding stone of the chapel and the "experts" marked their tally cards, the students listened and guessed. And when the score cards were turned in the students were wrong almost exactly as often as they were right—in other words, their score was almost exactly the average of chance. The musicians fared slightly better. Yet even they were wrong in from 10 to 90 per cent of their opinions. Inventor Hammond, vindicated by this performance, could thank modern science for a miracle.

All of the foregoing leads up to this statement:

Yes, the Federal Trade Commission spoke softly in their decision.

Well, here is the summary of the find-

ings of the Federal Trade Commission, in all its softness, as made public July 12, 1938, in an order to "cease and desist" issued by the commission, from which order there has not been an appeal to date:

PARAGRAPH 8—The statements and representations as set forth in paragraph 4, above, are deceptive, misleading and false in the following particulars:

(a) With the exception of the flute tones, respondent's said instrument as now constructed, motivated and operated, is physically incapable of producing or reproducing faithfully the musical tones of a pipe organ which are required and necessary for the rendition, without sacrifice, of the great works of classical organ literature.

(b) Respondent's said instrument, as now constructed, motivated and operated, is not capable of producing or reproducing a range in harmonics equivalent to the range in harmonics of a pipe organ, or produce or reproduce all tones that are sustained tones.

(c) Respondent's said instrument as now constructed, motivated and operated, is not capable of producing the entire range of musical tone colors or effects or of producing such range of tone colors or effects that it can properly and adequately interpret, without sacrifice, the works of all the great classical musicians who have composed music for the pipe organ.

(d) Respondent's said instrument does not have instantly available and cannot produce an infinite variety of tones covering the diapason, string and reed families.

(e) Respondent's said instrument does not produce tones which are in any way an improvement over or superior to the tones produced by any modern pipe organ of recognized merit.

(f) Respondent's said instrument is not comparable in the production of pipe organ music to the ordinary \$10,000 pipe organ, or to pipe organs selling for considerably less than that sum.

PARAGRAPH 9—The false and misleading statements and representations made by the respondent, as hereinabove set out, in offering for sale and selling its musical instruments known as the "Hammond organ" were calculated to, and had, and now have, the tendency and capacity to deceive and mislead a substantial portion of the purchasing public into the mistaken and erroneous belief that said representations are true and into the purchase of respondent's instruments as a result of such beliefs. As a result of said respondent's false and misleading advertising and representations as above set out, trade in organs has been diverted unfairly to respondent from those of its competitors who are engaged in the business of making, distributing and selling pipe organs in commerce among and between the various states of the United States and in the District of Columbia, who do not promote or attempt to promote the sale thereof by false and misleading advertising and representations.

CONCLUSION—The above and foregoing acts, practices and representations of the respondent have been, and are, all to the prejudice and injury of the public and of respondent's competitors as aforesaid, and have been, and are, unfair methods of competition in commerce in violation of the Federal Trade Commission act.

If that is speaking softly we would retreat prestissimo to the nearest air raid shelter if we ever came within range of any loud notes from the commission.

The commission's decision is here quoted from a sense of duty to keep the record clear. It would be unfair to permit such impressions as those conveyed in the *Atlantic Monthly* article to go unchallenged. If magazine writers have chosen to relate history, it is time for others to delve into the past.

So far as the test at the Rockefeller Chapel is concerned, it might not be amiss to recall that at the hearing of the Federal Trade Commission prominent organists testified that the registrations used on the university organ, as submitted to the commission, were not such as any competent organist would use of his own choice for the compositions in question, but that they were selected, in their opinion, to make the organ imitate the electronic instrument.

No one actuated by fair motives will question the genius of Mr. Hammond or

the remarkable character of his invention. The Hammond electronic organ is admitted to be in many ways a marvelous instrument, useful in its sphere and recognized as such. But even the cleverest advertising, the most resourceful salesmen and the most eloquent magazine articles never will convince all the people all the time that the organ has been or can be displaced by electricity. The organ is still the organ, no matter how able the makers of imitations or how vociferous their friends.

THE AGE OF PROGRESS

From Hollywood, whence come many stories that are invariably interesting and sometimes true, emanates a report, published in one of our contemporaries devoted to jazz orchestras, of a new kind of a three-manual. It is called the "basifon" and is "a combination of piano, organ, cymbalum, vibraphone and chimes, compactly installed in an ordinary piano, but equipped with three keyboards." The inventor is Basil Fomeen, a figure of eminence in the world of popular orchestras, who is introduced in these words:

"A thorough musician and accomplished accordionist, Fomeen devotes his spare time to his workshop, which is his hobby. Here he invents new instruments, the most successful of which is the basifon."

The piano and cymbalum are operated from the piano keyboard, the organ from the keyboard above it and the vibraphone and chimes from the smaller keyboard at the top.

We are informed, incidentally, that "one of the most interesting of Fomeen's inventions is a mechanical drum which plays seven rhythms—slow foxtrot, fast foxtrot, waltz, Viennese waltz, tango, rumba and conga. It is now perfected and he is having it copyrighted, but the instrument will never be sold. Instead he will present the copyright to the American Federation of Musicians to permanently prevent such an instrument from putting musicians out of work."

We pass all this on to our readers so that they may become better acquainted with every form of "advance" in the world of music. What must impress every conservative organist is the fast progress the organ is making toward indispensability. While we are being told in mournful tones that the organ is not really a concert instrument, that the organ recital is passé and that we might as well stay within the four sacred walls of the church—unless we wish to perish outside like an escaped canary bird—the tones of the organ, real or imitation, assail us on every hand. We are told that a thoroughly modern cocktail lounge today is indeed meagerly furnished if it does not resound with certain types of organ tones electrically produced.

Even as we write this our attention is directed to a United Press dispatch from Kansas City, Mo., which quotes the manager of a poultry plant housing 10,000 chickens to the effect that "not only do chickens like pipe organ music, but it improves their egg laying capacity."

So we really are not confined to the church or the recital hall. We have spread out to the tavern and the chicken-house. If our playing does not appeal to concertgoers, as we are told periodically, at least the hens appreciate it and derive benefit from it.

As for the tavern, we have all heard organ playing that would drive one to drink, which indicates that its use where liquor is dispensed is a shrewd move on the part of someone.

Walter Kimble Earns Degree.

Walter Kimble of Orlando, Fla., received the degree of master of music Sept. 8 at the University of Michigan, where he studied for the last year and at summer school, majoring in organ under Dr. Palmer Christian. Mr. Kimble has returned to radio station WDBO in Orlando as musical director and presents a half-hour a week of good organ literature on the four-manual Estey in the city auditorium. He has also been appointed organist at First Church of Christ, Scientist, of Orlando.

Recalling the Past
from The Diapason's
Files of Other Years

TWENTY-FIVE YEARS AGO THE following events were reported in the November, 1915, issue of THE DIAPASON—

Samuel P. Warren, one of the outstanding organists of his day, died Oct. 7 in New York City at the age of 74 years. Since 1919 he had been looked upon as the dean of organists in the United States. Mr. Warren had served Grace Church in New York City for twenty-six years.

The contract to build a four-manual organ for the First Methodist Church of Grand Rapids, Mich., was awarded to the Felgemaker Company of Erie, Pa., and the specification was published.

Clarence Dickinson returned to New York after a summer in California, in the course of which he gave five recitals at the exposition in San Francisco.

Edwin Arthur Kraft returned to Trinity Cathedral in Cleveland after a period as municipal organist of Atlanta, and was welcomed joyfully in his old church.

Charles A. Sheldon, Jr., was appointed city organist of Atlanta, Ga., to preside over the large Austin organ.

TEN YEARS AGO, ACCORDING TO the November, 1930, issue of THE DIAPASON—

Lynnwood Farnam underwent an operation in New York Oct. 17 and was reported as in a precarious condition. This proved to be the great American organist's last illness.

The American Organ Players' Club of Philadelphia celebrated its fortieth anniversary with a dinner Oct. 21. A wrist watch was presented to Dr. John M'E. Ward to mark his twentieth anniversary as president.

The contract to build a large four-manual organ for Duke University, Durham, N. C., was awarded to the Aeolian Company. Another very large Aeolian organ was dedicated at Syracuse University in October, with Firmin Swinnen at the console.

PORTRAIT OF FAIRCLOUGH GIFT
TO MINNESOTA UNIVERSITY

In recognition of the long and faithful service of George H. Fairclough as organist and choirmaster of the Church of St. Paul the Evangelist, St. Paul, as founder and now dean of the Minnesota Chapter, American Guild of Organists, member of the faculty as professor of music and official organist of the University of Minnesota from 1919 to 1937, the portrait of Mr. Fairclough by Theodore Sohner of New York City was presented to the University of Minnesota by a large group of Mr. Fairclough's friends, through Carlyle Scott, head of the music department, and has been hung in the music building. The regents of the university at a meeting Oct. 5 voted unanimously to accept the gift.

Death of Mrs. Leslie J. Yarbrough.

Mrs. Jennie Yates Yarbrough, a Tulsa, Okla., organist, died Sept. 12 after an illness of five years. She was a former member of the Oklahoma A.G.O. Chapter. Going to Tulsa in 1919, Mrs. Yarbrough served twelve years as organist of the First Methodist Church and five at the United Presbyterian Church. She was a member of the First Christian Church, where her husband, Leslie J. Yarbrough, is director of music. Surviving are the husband, who is secretary-treasurer of the Continental Investment Company; a son, G. V. N. Yates of Bartlesville, and three grandchildren.

Appeal for American Red Cross.

In Europe and Asia there are today millions of refugees—old men, women and children. Deprived of their means of livelihood, and many of them ill and undernourished, their existence may depend upon Red Cross action. At home flood, fire or storm may at any moment make thousands homeless and temporarily dependent upon the Red Cross. Their survival may depend upon you, as the American Red Cross is your agency to meet great human emergencies. You and your neighbor are needed in the ranks of your Red Cross. Join the annual roll-call Nov. 11 to Nov. 30.

THE FREE LANCE

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

Having had some agreeable dealings with Charles Wagner, the concert manager of New York, I thought I risked nothing in subscribing to an advance copy of his reminiscences. This turns out to be a handsome book of 400 pages, well illustrated with full-page portraits. If you know Charles Wagner (he even allows the people in his book to call him "Charlie") you will expect entertainment and philosophical reflection; both are here. How could a man spend a lifetime dealing with artists of all persuasions without getting a working philosophy of life and an insight into all of the morbidities of genius? "Charlie" is something of a wag. He calls the book "Seeing Stars." The next time you are in a book shop take up a copy of this fantasia on great names in art, turn to the index and look for the artists, theatrical, operatic and concert, that you admire; they're all there. The book might have been prosaically called "Theatrical and Musical Artists, Their Foibles, Amusing and So-so."

William Arms Fisher's brochure on "Music Festivals in the United States" was printed in 1934, but I never saw a copy before last month, and I wish every reader of this column would study it carefully so far as regards its bearing on the musical art of our country. Your public library ought to have a copy.

Turn to page 83 *et seq.* I quote: "The future of choral composition in this country so far as regards the larger musical forms is largely dependent on the growth of the festival idea; moreover, no single performance of a big work can repay the composer for his months of labor, or the cost of the orchestral score and parts, or the publisher for the heavy outlay involved in its publication. There must be many performances in order to cover the initial cost; in other words, only more festivals will warrant both composers and publishers in producing major works."

Fisher prints a list, confessedly incomplete, of forty-one works produced in the United States since 1873, beginning then with J. C. D. Parker's "Redemption Hymn," for contralto solo, mixed chorus and orchestra.

Well, ye Multi-millionaires, ye Funds for financing All Sorts of projects, for publishing Books of Other Than Financial Value, ye Men that Endow universities with tens-of-millions of Dollars, have you anything to say about the Festival Idea or are you looking for National Socialism to take a hand in Musico-Social Betterment?

May I share with you portions of a letter received from Alfred Hollins only two weeks ago? The letter was posted Sept. 3, arriving in Wellesley Sept. 23. " . . . Of course this country is passing through a terribly momentous and anxious time, but we know where *your* sympathies—and those of the great majority of Americans—are. * * * So far Edinburgh has been practically free from air raids and we haven't even had a warning for some little time now. * * *

Having expressed my pleasure in hearing the papers and organ recitals at the A.G.O. convention in Portland, Maine, I am going to take the part of that disagreeable individual, the Candid Friend, and lament the absence of native compositions from the recital programs. There were six programs; counting the composers' names I find forty-five—six names are those of American writers. At one recital I imagined myself writing to each organizer an ironic letter running something like this: "I'm curious to learn if you considered at all playing something by an American composer; if you did think about such a thing, were you unable to find anything that you thought good? Or do you plead art for art's sake, and not art for country's sake?" And I imagined getting a reply inviting me to mind my own business.

A quotation from another English organist's letter is appropos at this point. He says—I do not think I am justified in giving his name—"Sowerby's work commands my admiration, though his idiom is distinctly modern; but he uses *reason* in his music, which so few moderns seem to

be able to do. I played in public lately a Sowerby piece which was difficult, but worth while and well received. I did not grudge a moment spent in its preparation, which is not always the case with present-day works."

Dr. Percy A. Scholes has nearly completed a life of Charles Burney (1726-1814), composer, organist, music historian, friend of Dr. Johnson. I had the privilege of hearing from Dr. Scholes an account of some material referring to Burney fortunately acquired and not heretofore published. Dr. Scholes is now living in Wales, probably for the duration of the war.

At the Portland convention I had the good fortune to make the acquaintance of an organist who is a "minister of music." I might as well say here that I have never liked this title applied to a musician whose activities as an organist and choirmaster involved considerably more than attending the church services and looking out for the musical performances. The phrase "minister of music" still has a pietistic sound to me, and I think as I read it or hear it, "Yes! more minister than music!" I will admit that I am giving voice in that to the old antagonism between parson and organist. There were several "ministers of music" at the Portland convention, but the particular one I met gave me the idea that a musician, feeling music to be a *ministration*, would be able to make his professional work of increased usefulness. Music, however, is a jealous mistress, jealous even of religion; and I would warn "ministers of music" to keep their musical work up to high, art-for-art's-sake standards.

For a small matter I imagine that the performance of an "amen" gives occasion for a high percentage of discussion. A musician of experience will recall times when he passed through spasms of change in his treatment of the word. At one time I remember that the prolongation of the *a* became obnoxious to me and I went to the other extreme of shortening the *a* and prolonging the *e* in *men*. The change from *a-a-a-a-a-a-a-a-a-a-men* to *a-me-e-e-e-e-e-e-e-en* was made without notice one Sunday at morning service. I shall not soon forget the wobbling of the congregation trying to sing *a-a-a-a-men* at the same moment that the choir were somewhat shamefacedly but vigorously declaiming *a-me-e-e-e-e-e-e-e-en*. Few of us know the meaning of "amen," and organists usually add it to every hymn-tune. The dictionary says it means "solemn ratification." If you own a copy of the Episcopal hymnal ("The New Hymnal," 1916) turn to page VII; you will find there "amen" is printed only with those hymns which are prayer, praise or otherwise addressed to God. Nevertheless, the necessary music for "amen" has been added throughout for the use of those who desire it. The implication is that the use of "amen" after a hymn-tune is not obligatory.

ANDREW DE J. ALLEZ DEAD;
LIFE OF USEFULNESS ENDS

Andrew de J. Allez, since 1906 organist and choirmaster of Christ Church, Cooperstown, N. Y., died Sept. 24 in a Cooperstown hospital after a long illness.

Mr. Allez was born on the Island of Guernsey Feb. 22, 1874. He was educated in private schools in his native land and continued his musical studies in London.

Coming to the United States in 1905 he lived for a few months in Bath, N. Y., before going to Cooperstown. His artistry was reflected not only in the music at Christ Church, of which he was in charge for so many years, but throughout the community to whose cultural life his talent contributed much.

Mr. Allez was a member of Otsego Lodge, No. 138, F. and A. M., and acted as organist of that body for many years. He was also a member of the Coopers-town Rotary Club and its pianist. He assisted in the recent reorganization of the Cooperstown Community Band and was its conductor. He was a member of the American Guild of Organists.

Mr. Allez had a keen interest in young people and his guidance and example was a factor in the success of many of the boys of Cooperstown with whom he had come into contact.

Surviving are two sisters, Miss Ida L. Allez and Miss Edith LeP. Allez, both of Cooperstown.

Mr. Glenn Dillard Gunn, music critic of the Washington Times-Herald, says of Joseph Bonnet's recital at the National Cathedral on October 17th: "His version of the Franck Piece Heroique matched nobility of idea with *tonal splendors*" . . . "With more colors at his disposal than the great orchestra can boast . . ."

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LETTERS TO THE EDITOR

Plea for the Classic Organ Design Is Made by Emerson Richards

Atlantic City, N. J., Aug. 24, 1940.—My dear Mr. Gruenstein: It appears to me that the tracker action controversy is a somewhat obvious advertising stunt. Whatever Mr. Chase's convictions, both his first and second letter make it very clear that he is promoting the sales arguments of the one American builder who makes and advocates a so-called "tracker" action. I believe he is the only American organ builder who claims that the tone of the classic organ is improved when the pipes are planted on a slider-chest. It should be remembered that it is the chest, not the trackers, that is supposed to affect the sound. All the rest of us, builders and architects, who have had actual experience with the different types of chests employed with pipes voiced along classic lines are of the opinion that the slider-chest does not improve the tone of the classic organ. We find that the electro-pneumatic chest, properly designed for low pressures—from two to three and one-half inches—gives the best results. The wind supply is steadier and directly proportioned to the needs of the pipes, while the chest is not affected by our severe climatic conditions and is free from the other faults of the slider-chest.

Those of us who have had actual contact and experience with the Schnitgers, Silbermanns and Clicquot are convinced that the slider-chest has nothing to do with their peculiar tonal qualities. Their unique tonal excellence can be duplicated on any modern electro-pneumatic chest, provided a full flush of steady, undisturbed, low-pressure wind reaches the pipe. The pipe treatments, scales employed and wind pressures used all have an important bearing on the result, but it is the theory underlying the tonal structure of these classic organs that makes them so radically different from the modern Romantic organ. Only through close study of the originals can their somewhat illusive tonalities be recaptured. It cannot be gotten out of books or at second hand. It is unreasonable to expect that any one who has not closely examined the pipe-work of these organs or become familiar with their tonalities could be expected to reproduce the tone of the classic organ.

I first brought to the attention of American musicians the potential value of classic organ design about 1931 and have been writing about this type of organ ever since, particularly with relation to incorporating in American practice the fundamentally sound design of the classic organ. Between 1929 and 1933 I was enabled to make a critical study of these German and French organs in company with a leading German and English organ builder. We had complete access to many typical instruments and were able to study both the pipe-work and mechanism in detail. Of course, I was aware of a similar controversy that has raged in Germany over the value of various types of actions since the renaissance of the Baroque organ about 1915-1920. We are only threshing the same old straw.

The ludicrous notion that the organist is in "contact" with the pipes through the trackers is without the slightest foundation. The idea is purely psychological. It is like the "movie" organist who lovingly wiggles his finger on the key, expecting a tremolo out of the pipes. No matter how the wind is fed into the pipe, it can only speak in the manner determined by the voicer and the organist cannot alter or modify the characteristic speech of the pipes in the slightest degree. Some organists have the notion that by opening the pallet of a slider-chest slowly the tone is modified. This is not so. The pallet is held against the "groove" principally by the wind pressure and most of the energy required to move the pallet is expended in breaking the "seal" between the two. This is called the "pluck." Once the seal is broken the pallet falls readily against only the tension of a light spring. So that under the conditions met with in any slider-chest, once the pallet is opened at all the full flush of wind enters the groove and flows

into the pipe. It should also be understood that the speech of an organ pipe consists of three parts—the "build-up," the "steady tone" and the "decay." No matter how fast wind is supplied to the pipe, the period of "build-up" is appreciable, during which time the harmonics change their relationship rapidly and not in the order or strength found in the ensuing steady tone. This effect is part of the characteristic organ tone, so that if the entry of the wind into the pipe could be controlled the only result would be to alter the characteristic tone of the pipe or throw off its speech altogether.

Another fallacy inherent in this controversy is that the tracker action is necessarily slow. It is quite true that a modern electric action made by a reliable builder will work faster than a pipe can speak, but this is also true of the Schnitger or the Silbermann action. It is also true that American and English tracker actions were slow and hard work to play, but it is equally true that original Schnitgers and Silbermanns were so carefully made and balanced and the material was so suited to the European climate that the action is as light as that of a piano and as fast as the pipes can be made to speak. The fact that a tracker action can be fast is ignored by or apparently not understood by those who have taken part in this controversy. The writer, on the contrary, has played these organs and can affirm that they can be played with great rapidity and with little effort. I have heard Bach played with lightning-like speed by a number of German organists. I remember hearing a 20-year-old girl play the three-manual Schnitger in Stade and she swept through the D major and the G minor with the velocity of a hurricane. And, if his contemporaries are to be believed, Bach did the same thing. As a matter of history, one of the criticisms of Johann Sebastian's brilliant recitals was that he played too fast. Personally I cannot see anything wrong with increased tempo if precision, rhythm and clarity are maintained or accentuated. The soul of Bach is his rhythmic clarity. But these requisites are not possible on the Romantic organ with its 8-ft. tonal structure. Stokowski cut thirty minutes out of the B minor Mass by increasing the tempo and the work did not suffer in the slightest.

At least one thing is clear from this discussion in THE DIAPASON: No one is satisfied with the old Romantic organ. But the remedy is not to go back to tracker action with its faults and drawbacks. Mechanics do not make music. We must correct the tonal design of the average American organ. We can best do this by adopting the sound tonal structure of the old classic organ and blending this with the most worthy of our own tonal developments and controlling the whole with a modern action that best meets the conditions imposed by our climate and auditoriums. This should suit everybody and it is certainly the trend of modern design. Organs cannot be made foolproof and whether or not a man plays too fast or too slowly is a matter of taste and artistic conscience—not a matter of mechanics. Or should we equip our organs with hydraulic brakes?

As part of our participation in this controversy may we answer Mr. E. M. Skinner's answer to Mr. Blodgett in the August issue?

Item 1—No, Bach was not an organ builder, but for forty-five years he got good money acting as an organ architect and correcting the organ builders' mistakes.

Item 2—The orchestral equivalent of the French horn employed by Bach was equal to playing the difficult horn section of the B minor Mass, which is more than can be said of the modern keyed instrument even in the hands of the most expert.

Item 3—There is no authoritative record that Bach ever had a debate with any organ builder about the use of the tempered scale (the Silbermann story is not authentic), and Bach never designed and never played in his whole life an organ tuned to the tempered scale. He was talking about harpsichords and clavichords.

In conclusion let me say that an organ should not be so limited in its design as to make it impossible to misuse it. The

flexibility of the modern electric action rather invites cluttering up the console with many gadgets of doubtful utility. But that is not an indictment against the action itself. Organs should be so planned as to give every musician a fair opportunity to demonstrate his ability. If he plays too fast or too slowly or fails to take advantage of the color possibilities of the classic organ, that is his misfortune. There is an increasing number of men, old and young, who understand the modern trend and are glad to interpret true organ music accordingly. All they need is the right kind of organs.

Serge Koussevitzky put up with any old makeshift of an organ, even an electronic, until he heard the Germanic Museum organ as played by E. Power Biggs. Then he immediately ordered a similar instrument for Tanglewood, even though it was to be used only six weeks in the year. That demonstrates the unprejudiced musician's viewpoint. If we are to restore the organ to its rightful place in public esteem we must throw all prejudice aside. We must take that which experience has proved to be essential in the design of a true organ. Above all, it must be an ensemble instrument. If to this foundation we add our modern experience, both tonal and mechanical, we can produce a much more satisfactory organ than we have heretofore. Most American builders understand and appreciate this fact and are organizing their abilities accordingly.

Very truly yours,

EMERSON RICHARDS.

Further Thoughts on the Recital.

Buffalo, N. Y., Oct. 16, 1940.—Editor of THE DIAPASON: Mr. Van Dewater and I contributed a letter discussing the musical value of the organ recital, which was published in the September issue of THE DIAPASON. In the following issue two letters appeared which tended to make our thoughts seem fallacious. Neither of these two letters for the most part succeeded in judging the average recital on a high critical plane. Our intended meanings were avoided and from the strictly impersonal viewpoint these answers did not present definite conclusions which had been thought out in an unbiased manner. We might confess that our letter was ambiguous, for it seems to have been almost completely misunderstood.

Although the editor headed our letter as such, we did not suggest that the recital be abandoned. If one recalls, we said: "Let us abandon the recital as the *last refuge of the organ*!" The intrinsic point of our letter was that the organ recital had failed to remind that body of musicians who are considered as best representing musical art of the musical significance of the organ. The immediate assertion may be that recitals and especially organ recitals are not designed primarily for the interest of this small group. If one reads history carefully, he soon realizes that it is the small group of "idealists" that really support an art and carry it from one generation to another. Without those idealists that art within a relatively short time dies out. The mass of people may be influenced by it and accept it as a form of entertainment to some degree, but it is not their chief concern and you cannot expect them to sustain it except for its value as entertainment. Hardly anyone would attempt to say that an abstract composition such as the Prelude and Fugue in B minor of Bach has much appeal for the "layman." The musical idealist, on the other hand, realizes that it represents great artistic achievement. If this idealist didn't exist the public would certainly not be expected to carry on an art which is represented by such music.

We did not suggest that the public be disregarded or say that they fail to enjoy music. They certainly do! At the same time the organist is allowing that public to influence music standards too much. Many assume that it is their duty to educate rather than to entertain. I say let the organist in his work as a recitalist entertain to the best of his ability. But most of us have been conditioned to believe that success in any human activity means, ultimately, general acceptance or agreement by the mass of men. It is very doubtful whether consideration or "education" of the public as such is of much importance. If you as a musician are thankful for a musical art that is represented by a Brahms or a Beethoven, then remember that any consideration that such men might have given to any factor aside from their musical idealism would

have subtracted from the potentiality of their art. Education of the masses in their philosophy would not have sustained the art of music which they represented and in the course of their careers any "catering" to the public that they were obliged to do they were unable to justify or idealize to any degree, except that it provided material sustenance.

I am not suggesting that you or I attempt to approach the idealism of a Bach or a Palestrina unless we have a natural inclination to do so. Neither am I desirous of hoping for the ultimate elevation of mass idealism to mine. History reveals that the spiritual level of the masses remains about the same, century in and century out. One may argue, for instance, that our great country represents a very low percentage of illiteracy compared with that of 1800. But because people can read, it is not to be assumed that they understand or that their critical faculties are an improvement. Look at the trash displayed at any newsstand and one soon realizes the importance of mere literacy. The average reader of 1800 had a far higher standard of literature than the average reader of today, who with his monthly book clubs has more time for "Gone with the Winds" than the Bible or Shakespeare. Today the publisher has to consider the average reader before the more discriminating one whose interests are crowded out by a mediocre standard.

There is a very interesting law of finance known as Gresham's law, that "bad money drives out the good"; that the standard of currency is established by the poorest. It has become evident to me that this law works in the whole realm of human activity, and I am particularly conscious of its application to our profession. For instance, if you were to play to a group of organists who had a high appreciation for the music of Buxtehude, you would attempt to satisfy that sense of appreciation, disregarding all other considerations but that one. Assume, then, that you were to play a recital for a miscellaneous group including the enthusiasts for Buxtehude. You would include some Buxtehude, but in addition music that would tend to appeal to the remainder of the audience. If you were sure there were no Buxtehude enthusiasts present, you would likely not include any music of Buxtehude on your program (unless personal desires were given consideration). The larger and more miscellaneous the audience, the lower the standard of music appreciation becomes and the majority with their more mediocre standard crowd out the few who have a more developed taste. If the recitalist is playing for his audience, he will certainly try to please it and will necessarily set the musical value of his program within the standard of appreciation of the largest number of listeners. Thus, our letter attempted to discredit the aim of the average organ recital as representing the musical worth of the organ, because it concerns itself with its value as entertainment primarily! Our letter did not convey a pessimistic attitude, but, on the contrary, one of hope to those organists who fear that the art of organ music will die because the organ recital to them and myself seems to be losing ground.

Most organists live by a pseudo-idealism, which has no value beyond their personal expediences. They excuse the trash that exists on their programs as a means of attracting the more naive listener, with the hope that they may some day have him educated to appreciate good music. I don't ask him to stop playing the trash, but why should he excuse it by saying that it finds its place in some idealistic purpose. Why doesn't he admit that he either enjoys the trash himself or is playing it for the purpose of entertainment? Why idealize the average recital as representing organ music and its performance as belonging in the category of the art of music in its highest sense? Are not many college organists misrepresenting their art when they admit mediocre music into their programs with unfailing regularity? At that rate, why don't the classes of English literature take up the study of the novels of Kathleen Norris, or university lecturers attempt to write their speeches intelligibly enough to be understood by the 12-year-old mind?

We expected that our letter would be misunderstood and certainly did not hope for general agreement. Unfortunately, the letter has a fatal suggestion for the casual reader who misses its significant emphasis. We wrote it for the encour-

agement of that small group, and especially the young men of that group, on whom the whole profession unconsciously depends and who are the ones whose idealism will transcend our times. It is they who live for the spirit of a culture and really carry it from one generation to the next. In our criticism we attempted to rise above personal viewpoints and lead to conclusions which would surpass the contemporary character of the profession.

Emerson in an essay on "Self-Reliance" says this:

"Good and bad are but names very readily transferable to that or this. . . . A man must consider what a blindman's bluff is this game of conformity. If I know your sect, I anticipate your argument. I hear a preacher announce for his text and topic the expediency of one of the institutions of the church. Do I not know that with all this ostentation of examining the grounds of the institution he will do no such thing? Do I not know he is pledged to look at but one side, the permitted side, not as a man, but as a parish minister? He is a retained attorney, and these airs of the bench are the emptiest affectation. Well, most men have bound their eyes with one or another handkerchief and attached themselves to some one of these communities of opinion. This conformity makes them not false in some particulars, authors of a few lies, but false in all particulars. Their every truth is not quite true."

"I have no antagonism to any sincere opinions and do not wish to have mine thrust on anyone unwillingly. Every man ought to be true to himself, to become as critical as he can of his opinions and the opinions of others, lest in his thoughtlessness he may set a false example."

Our letter on the organ recital was directed towards those few to whom its meaning would give some encouragement in their idealism.

ROBERT NOEHREN.

How to Judge Diapasons.

Los Gatos, Cal., Oct. 6.—Joining in the melee of tracker "control of the pipes," it is no surprise to one who has been selling organs for twenty-seven years to hear such talk from those who are, and are not, old enough to know better. It takes me back to the 1919 days, when Guy Russell had just brought the Ampico to perfection and reproductions of pianists' art were at last made 99% per cent pure. Some smug person called a Godowsky record "the touch of a dead hand." Godowsky described it to me as "the first time I ever heard myself play." Take your choice of critics.

As long as we will sing ourselves to sleep with loose thinking, and ignore established facts, we can say almost anything. The tracker boys appear to have let themselves go. The only thing a tracker attached to an organ key can do is to lift a valve from a pipe foot and admit chest air to that pipe. If the amount of air, by some wizardry of the hand, is controlled, and therefore varied (my idea of control being ability to vary), the pipe goes sharp or flat. Presumably (though not certainly) this would displease the enthusiast who has just sunk his digits into the keyboard, and he would then graciously relinquish "control" sufficiently to permit the valve to open as intended by the mechanism.

Now one word more, please, on something far more important. There are just as loose thinkers (and, unfortunately, talkers) in high places. Any degree of mercy is too good for them. They hurt progress and their feet are clay. Their mental processes are as mixed as my metaphors.

By a sequence as simple and orderly as a, b, c, d: 1. The keystone of the organ is the diapason. 2. Diapason timbre in a good organ must be good. 3. "Diapason" meaning a class of tone rather than its simplest (8-ft.) member, all the practical representatives of its class should be in a good organ. 4. Any builder who does not know how to make this essential tone is not a good builder.

Good diapason tone is not an abstract, vague something, but a very definite quality. Lewis, back in 1896, nailed it down. An organist who cannot tersely describe it or immediately identify it when he hears it had better learn. Any well-taught singer or violinist should be able to pick out a good diapason from a dozen inferior ones at first hearing. This, because he has to make his tone and knows what mark to shoot at. For good tone is no different in an organ pipe from good

tone in voice or fiddle, or anything else you want to name. Always it consists of an extended series of overtones (partials or harmonics) imposed on a prime (or pitch) vibration. When we say "extended" we mean *extended*, not merely the prime and a prominent octave partial or a touch of twelfth. A "wooden"-toned piano or a \$5 violin are lacking in harmonics. In singers John Charles Thomas in a heavy voice and Richard Crooks in a lighter have what it really takes. Those voices, as we all know, are simply bristling with harmonics. Both are solid and firm as iron. Nothing hollow in either. Speaking technically, this means that they have placed their voices so as to yield an unbroken and extended series of harmonics, all of which are individually inconspicuous. This accounts for their complete firmness. If any harmonic is stressed unduly, a hollow quality results if it is an off-unison, and a thin quality if it is a unison.

So a good diapason pipe tone is singing, rich in many harmonics, firm, solid, with enough string in it to suggest geigen quality, with an elastic rather than a "woof" attack. It is never fluty, never too prompt, never "twelfthly," never has a prominent octave partial, as I have heard one builder claim for his. In a diapason pipe this desired timbre never follows the use of a high-cut mouth, a leathery lip, coarse nicking, a pulled-out upper lip or a low languid. Anyone can look at a diapason pipe and predict what timbre it will deliver. Every voicer can, and anyone else can easily learn. But the simplest test for the amateur is to blow the pipe by mouth, forcibly, and see if it "blows over" to any one definite harmonic—the octave, twelfth, fifteenth, etc. It it does, it's no good. If, on the contrary, it gurgles on several overtones at once, it is good. If it easily blows over to the octave it denies every qualification of a good diapason, for that kind of tone will not blend, will not cohere and, by reason of its poverty of harmonics, is not expressive and is musically as interesting as a lump of suet.

Try this on your favorite builder's work. If he is really good the test will never let him down, only solidify his position. Always try it on his No. 1 great diapason, for that stop should be the real foundation of the tonal structure. If a builder does not know enough to put good timbre into that stop, he's no artist, and he deserves to be found out and labeled.

The advantage of this test of tone is that after it is learned and its lessons are applied, one's own taste changes and grows as one recognizes the infallible law that good tone is good tone in voice, pipe, string or horn—anything—and can be recognized instantly by its full harmonic content.

J. B. JAMISON.

Here Is a Fair Challenge.

Lakewood, Ohio, Sept. 20, 1940.—Editor of THE DIAPASON: I have been noting with interest the views on tracker versus electro-pneumatic actions as presented in the past few issues of THE DIAPASON. I am now playing on a tracker organ, an old George Hutchings, age approximately fifty years—the organ, I mean—and have been on this job for nine years. I do not intend to enter into debate on the subject, but if any of the advocates of the tracker action would like to stop in and rehearse toccatas for a couple hours, I will gladly furnish the splints.

Very truly yours,
R. F. BOWER.

A Word from a Veteran Player.

Bath, Maine, Oct. 9, 1940.—My dear Mr. Gruenstein: I have been intensely interested in reading my copy of the last issue of THE DIAPASON relative to discontinuing the organ recital. If it is abandoned it would not coincide with my idea of a very important and educational usefulness of a noble instrument and tend to bring disfavor rather than enchantment, and disparagement would follow.

When but 10 years of age I was appointed to play a Hook & Hastings of the year 1832, a tracker action instrument; and I have played on all the various systems. While I favor others than the one I first played, yet I agree the old tracker system has its good points; yet improvements must needs be. In my fifty-two years of continual church organ playing (and I have experimented more or less) I have never found an organ to show any difference in quality of tone from any finger touch on keys; neither have I been able to discriminate, when two organs have been played in competition by exponents of either system of fingering. I do

Anthems for Fall and Winter Programs

Terry, Robert H.	Lead On, O King Eternal	.15
Franck, Cesar	Psalm 150	.15
Cross, Henry P.	Soldiers of Christ, Arise	.15
Clokey, Joseph W.	Te Deum	.20
Edmundson, Garth	None Other Lamb	.15
Shure, R. Deane	O Silent Hills	.15
Thompson, Van Denman	One Thing Have I Asked	.12
Johnson, Alfred H.	A Prayer for Peace	.12
Kramer, Walter	Thy Will Be Done	.15
Rosewig, A. H.	Hear Us, O Father	.15

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not yet agree it is audibly possible, though in pianoforte playing it is quite distinguishable.

I would be glad if it were possible to have in THE DIAPASON the various opinions and findings of organists and builders of pipe organs who have investigated this matter of modified organ tones by finger pressure, for I believe it is a worthwhile subject to be thoroughly discussed.

Yours truly,
FREDERICK E. CHAPMAN,

W. E. FAIRCLOUGH, CANADIAN ORGANIST, DIES IN ENGLAND

Word has been received by George H. Fairclough, the St. Paul organist, of the death of his oldest brother, W. E. Fairclough, for many years a prominent organist in Canada, at his home in Folkestone, England, Oct. 2. Mr. Fairclough was in his eighty-second year.

W. E. Fairclough passed most of his life in Hamilton, Ont., and was educated in the public schools there and at the old Collegiate Institute. When All Saints' Church was built he was the first organist and after a few years there he was appointed organist at Christ's Church Cathedral. After spending a few years at the cathedral he decided to go to London to study at the Royal College of Music, from which he received his degree of F.R.C.O. In 1885 he went to Folkestone as organist and choirmaster of Christ Church. In 1887 he returned to Canada to accept the position of organist and choirmaster of St. George's Church, Montreal. In 1888 he married Miss Edith Jenner of Sandgate, England. In 1890 Mr. Fairclough was induced to go to Toronto to be organist and choirmaster of All Saints' Church, which position he held until ill health forced him to resign.

For the last ten years Mr. and Mrs. Fairclough had lived in Folkestone. They had three sons: Erving, the eldest, who lost his life in the first world war; A. B. Fairclough and R. P. Fairclough, Toronto. Two brothers survive him: G. H. Fairclough of St. Paul and D. J. Fairclough of Hamilton. Another brother was the late Professor H. R. Fairclough of Leland Stanford University.

MIAMI WILL HAVE RECITALS PLANNED BY MRS. TREVERTON

As an innovation in Miami, Fla., Mrs. E. R. Treverton, organist of the Tamiami Temple Methodist Church, has arranged for a series of recitals to be given by a number of local and visiting artists on the church's organ. This organ was designed for the home of Mr. and Mrs. Louis Gates, former prominent Miami musicians, who now live in California. It is a three-manual Möller with a wealth of solo stops particularly adapted for concert work.

The first recital of the series, given Oct. 21, by Mrs. Treverton, assisted by Ruth Pegelow, lyric soprano, consisted entirely of works of American composers. The program: "Silver Clouds" and "Will-o'-the-Wisp," Nevyn; "Mist" and "Little Bells of Our Lady of Lourdes," Gaul; songs: "I Will Lift up Mine Eyes" and "He That Dwelleth," MacDermid; "The Little Red Lark" and "Canyon Walls," Clokey; songs: "Pale Moon," Logan, and "You Never Miss the Sunshine," Ball; "At Evening," Baldwin; "Bells through the Trees," Edmundson; "Fountain Sparkling in the Sunlight," Goodwin.

The schedule of other recitals includes: December, by Claude Murphree of the University of Florida; February, Isabelle Shaffer, organist of radio station WIOD, Miami, assisted by Dorothy Stearns Mayer, soprano; March, Florence Clayton Dunham, Fairmont, W. Va., organist of Bryan Memorial Church, Coconut Grove, Fla.; April, joint piano and organ recital by Mrs. Treverton and Frances Tarboux, the latter organist at Community Church, Miami Beach, assisted by Celeste Moon, soprano; May, Junia Sells, organist at Holy Cross Episcopal Church, Miami.

Nevins to Direct "Creation."

Haydn's oratorio "The Creation" will be given under the direction of Willard Irving Nevins at the First Presbyterian Church, Fifth avenue and Twelfth street, New York, Sunday evening, Nov. 24, at 8 o'clock. Rose Dirman, soprano; Amy Ellerman, contralto; William Hain, tenor; Elwyn Carter, bass, and the chorus choir will participate in this service.

Yon's Compositions Make Up Program of Distinction at Fair

A larger audience than the Temple of Religion at the New York World's Fair could seat came out on the evening of Oct. 10 to hear Pietro A. Yon conduct a program consisting entirely of his own compositions. The singing of the choir of St. Patrick's Cathedral, accompanied by the New York Symphony Orchestra, a W.P.A. project, with Edward Rivetti at the organ, was of a nature to make a deep impression. Mr. Yon shone not only by virtue of his creative talent, but by his work as a conductor and in the training revealed by the men and boys who under his direction provide the music at St. Patrick's. There was not a dull moment in a program of an hour and a half, though it was not an offering of light compositions, but exclusively of sacred music which was presented.

The evening was a feature of American-Italian week at the fair and it was by invitation of a distinguished committee of American citizens of Italian descent that Mr. Yon, himself a native of Italy, but now a citizen of the United States, prepared his program. Despite the chill of the night the audience did not diminish as the performance progressed.

First came Mr. Yon's "Regina Pacis" mass, for chorus, organ and orchestra, a work of rare beauty and of a class of religious music that will no doubt live as an example of the best composition of the present period for the Roman Catholic Church. The second half of the evening opened with four motets, in which the excellent soloists of the cathedral were at their best. These selections, from a group of a *cappella* Holy Week "Responsoria," were things of great charm, especially the exquisitely lovely "Plange Quasi Virgo" and the "Caligaverunt Oculi Mei." The thrilling climax of the program came in the "Te Deum," which, as one reviewer has put it, expresses "the composer's profound devotion and proves his eminent musicianship," and the familiar Easter

number, "Christ Triumphant," sung by the chorus, with full accompaniment.

Charles F. Boehm's Choir at Fair.

At a twilight hour concert Sept. 6 the young people's choir of Emanuel Lutheran Church, Corona, L. I., N. Y., of which Charles F. Boehm is organist and choir-master, sang a program of sacred choral music.

Ruth Barrett Arno



The First Church of Christ, Scientist
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WANTS

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ORGAN WORLD

The classified section of
The Diapason, containing
offers of organs for sale,
etc., etc., may be found

ON PAGE 31
OF THIS ISSUE

New Publications for Organ

By WILLIAM LESTER, D.F.A.

Andante and Pastorella, for organ, by Horace Alden Miller; published by Cornell Music Publishing Company, Altadena, Cal.

This popular composer has in this short, simple piece given us a lovely melodic gem. Some interesting cross-rhythms are employed in a perfectly legitimate and effective manner. The number is scored very economically and is well set for the medium selected. All in all, a graceful lyric, certain to win favor.

"Method of Organ Playing," by Harold Gleason; published by the Eastman School of Music, University of Rochester.

When this comprehensive work was first published, in 1937, we welcomed it with enthusiastic praise and gave it well-merited space for a detailed analysis. A second edition has now come for attention. That such a compendious and competently presented pedagogical opus should so soon win recognition as to call for a re-issue speaks volumes both for the intrinsic worth of the book and for the good sense of the organists in recognizing its high quality and practical virtues. There can be no doubt that this method is a front-rank work, worthy of the consideration of every teacher and student.

"Suite Mariale," by Paul de Maleingreau; published by Oxford University Press, London.

The four movements of this short suite are listed as (1) "L'Annonciation," (2) "La Visitation," (3) "Les Sept Douleurs" and (4) "La Glorification." All four pieces are couched in the somewhat bleak idiom affected by the composer. It is music of definitely individual characteristics—to be liked or disliked in

extreme fashion, but not to be ignored or merely tolerated.

"At the Console," compiled and arranged for pipe organ, with Hammond organ registration, by William M. Felton; published by Theodore Presser Company, Philadelphia, Pa.

Under the above title we are offered still another collection of organ pieces designed more particularly for use on the Hammond instrument. This is a better collection than most of its competitors, both as to contents and to arrangement. Many of the pieces included are original copyrights not to be found elsewhere—there are many worthwhile selections made available for the first time. Students will greet this book for its freshness and its practical value in their regular work.

David Hugh Jones

Westminster Choir School
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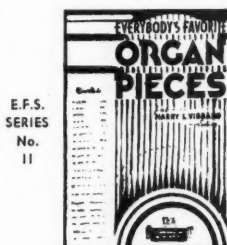
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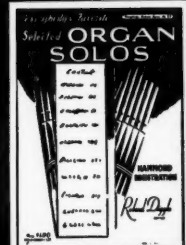


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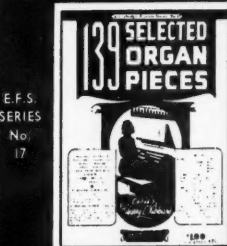


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Ernest White to Play Recitals in November at St. Mary the Virgin

When Ernest White announces a series of recitals those who are drawn to hear organ playing of prime excellence take notice. Mr. White is to give four recitals on Monday evenings in November at 8:30 in the Church of St. Mary the Virgin, New York City, where he presides over the large Aeolian-Skinner organ which has attracted much attention and is one of the outstanding of the newer instruments in the metropolis. The Church of St. Mary is on West Forty-sixth street, close to Broadway and Times Square, making it convenient for visitors.

Mr. White's impressive list of offerings for the four recitals is as follows:

Nov. 4—"Electa ut Sol," Dallier; Chorale and Fugue in C sharp minor, Hon-egger; "L'Orgue Mystique," No. 48 ("Festum Omnium Sanctorum"), Tournemire; Andante Pastorale, Thomas Adams; Organ Solo (Concerto 3) and Flute Solo, Thomas Arne; "A Fancy" and "A Tune for Flutes," John Stanley; Allegro Moderato (Concerto 4), Handel; Prelude, Fugue and Variation and "Peece Heroique," Franck.

Nov. 11—Chorale Preludes, "Mein Jesu, der Du Mich," "Herzliebster Jesu," "O Welt, ich muss dich lassen," "Herzlich thut mich verlangen," "Herzlich thut mich erfreuen" and "O Traurigkeit, O Herzeleid," and Fugue in A flat minor, Brahms; Trio-Sonata in E flat and Chorale Prelude, "Wir glauben All' an Einen Gott," Bach; "Legend," "Saluto Angelico" and "Kyrie Eleison," Karg-Elert; "Offrande Musicale," de Maleingreau; "Trois Elevations" and "Cortege et Litanie," Dupré.

Nov. 18—Prelude and Fugue in G minor and Chorale Prelude, "Nun komm, der Heiden Heiland," Buxtehude; "Aria Pastorella," Valentin Rathgeber; Adagio, Hector Josef Flocio; "Aria con Variazioni," Martini; Chorale Prelude, "Wir glauben All' an Einen Gott" and Prelude, Fugue and Chaconne in D minor, Pachelbel; Toccata on "O Filii et Filiae," Farnam; "Carillon," Sowerby; Dorian Prelude on "Dies Irae," Simonds; Serenade, Grasse; "Esquisses Byzantines" ("Nef," "Vitral," "In Paradisum" and "Tu es Petra"), Mulet.

Nov. 25—"Suite du Premier Ton," Pierre DuMège; Cantabile, Franck; "Poeme," Tournemire; Fugue in G minor, Trio-Sonata 4 and Fantasia and Fugue in C minor, Bach.

MANY HEAR TRINITY CHURCH NOON RECITALS IN NEW YORK

How organ music is being brought to thousands in the midst of the maelstrom of America's metropolis and how they appreciate it is made evident to every visitor to historic Trinity Church in New York City. The noon recitals continue to draw most encouraging audiences twice a week and hundreds of people, many of them employed on Wall street and in the rest of the great financial district, come in every Wednesday and Friday to spend an hour or a part of the luncheon hour in the impressive quiet of Old Trinity, while Dr. Channing Lefebvre, or occasionally a guest organist, plays for a half-hour. The audience changes often between numbers, some hurrying out to get a bite to eat before returning to their work and others coming late. But an observer notices that all seem to enjoy every note from the fine instrument.

The programs, as noted from time to time in these columns, are eclectic, in-

GEORGE WALD



GEORGE WALD OF UTICA, N. Y., who has just completed an arrangement of the Reubke Sonata for organ and orchestra, as reported in THE DIAPASON last month, is organist and director at the First Presbyterian Church of Utica. He is also director of the Polish Male Choir and organist of the Bach Choir, directed by J. Laurence Slater. Mr. Wald was recitalist at the New York World's Fair Oct. 24, 1939, and is popular as a recitalist in central New York. He has been organ soloist with the Civic Orchestra of Utica and the Federal Orchestra of Albany, under Ole Windingstad. Mr. Wald is a past dean of the Central New York Chapter, A.G.O. He studied organ with Homer Whitford, Norman Coke-Jephcott and Carl Weinrich. Mr. Wald has done some composing, mostly of songs, aside from the arrangement of the Reubke Sonata. He studied for four summers at the Westminster Choir College under Dr. John Finley Williamson.

cluding the best of organ literature and some transcriptions. Dr. Lefebvre's offerings in October, for example, included the following:

Oct. 2—Fugue in E flat ("St. Anne's"), Bach; "Agnus Dei," from Litany in B flat, Mozart; Roulade, Bingham; "Finlandia," Sibelius.

Oct. 4—Prelude and Fugue in C major, Bach; Nocturne from "A Midsummer Night's Dream," Mendelssohn; Gavotta, Bach; "Ave Maria," Schubert; "Fanfare d'Orgue," Shelley.

Oct. 9—Symphony 1, Vienne; Spring Song, Hollins; "Marche Slav," Tschai-kowsky.

Oct. 11—Allegro from Symphony 6, Widor; Sonata in G major (Allegretto and Adagio), Elgar; Reverie, Strauss; Fanfare, Lemmens.

Oct. 16—Fantasia in G minor, Bach; Prelude and "Liebestraum" from "Tristan and Isolde," and "Siegfried's Funeral March," from "Götterdämmerung," Wagner.

Oct. 18—Largo and Fugue in G major, John Stanley (1713); Suite, "In Modum Antiquum," Garth Edmundson.

Oct. 23—First Movement from Sonata 1, Guilman; Prize Song, from "Die Meistersinger," Wagner; "Cuckoo," from "Summer Sketches," Lemare; Finale from Symphony 8, Widor.

Oct. 30—Prelude in B minor, Bach; "October Twilight," Hadley; Intermezzo and "Romance sans Paroles," Bonnet; Canon in B minor and Sketch in F minor, Schumann.

Harry E. Cooper

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Candlyn, T. F. H.	
I saw Three Ships (Acc.)	.15
Masters in this Hall	.18
Krone, Max T.	
The Birds and the Christ Child (Czechoslovakian)	.12
Leontovich, M.	
Carol of the Bells (Arr. by Peter J. Wilhousky)	.12
Milford, Robin	
Midwinter (Acc.)	.12
Murray, Dom Gregory	
Carillon, Carilla	.20
Lullay myn Lyking	.20
Walton, William	
Make we Joy (Old English)	.12
Warlock, Peter	
Balulalow	.12
I saw a Fair Maiden (SATTB)	.16
Three Carols (With Organ or Orch.)	.40
Orchestral parts for rental	
Warrell, Arthur	
Bethlehem Night	.16
King of Glory, King of Peace	.12
Our Lady's Lullaby (With Sop. Solo)	.16
While Shepherds Watched (Traditional Yorkshire Tune)	.15
Also published as a Descant	
Whitehead, Alfred	
The Croon Carol (With Sop. or Alto Solo)	.16
Flemish Christmas Cradle Song	.15
God rest you Merry, Gentlemen	.16
This Endris Night (Old English)	.12
Willan, Healey	
Here we are in Bethlehem	.10
Hodie Christus natus est (English and Latin)	.15
The Three Kings (SSATBB)	.15
Two Carols with Refrain in Faux-Bourdon	.15
(The First Nowell—The Great God of Heaven)	
Willoughby, Ernest	
Joseph came seeking a Resting Place	.15
Also published for SSAA—15c	

CAROLS WITH DESCANTS

Candlyn, T. F. H.	
What Child is This? ("Greensleeves")	.12
Dunhill, Thomas F.	
God rest you Merry, Gentlemen	.12
Holly and the Ivy	.12
O, come all ye Faithful	.12
Greaves, Ralph	
God rest you Merry, Gentlemen	.16
Somervell, Arthur	
Grasmere Carol	.16
Vine, John	
O Little One Sweet	.12
Whitehead, Alfred	
The Croon Carol	.12
(Joseph Dearest, Joseph Mine)	
Willan, Healey	
The First Nowell	.10

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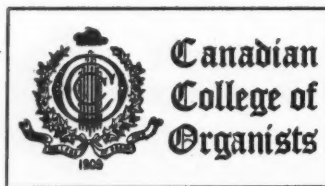
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St. Catharines Center Formed.

At a meeting held at St. Catharines, Ont., Oct. 12 it was decided to form a new center of the Canadian College of Organists, to be known as the St. Catharines Center. This center will include organists from St. Catharines, Thorold, Beamsville, Welland, Niagara Falls, and the surrounding district.

The following officers were elected to serve for 1940-41:

Chairman—Eric Dowling, F.C.C.O., St. Catharines.

Vice-Chairman—Edward G. Elliott, St. Catharines.

Secretary-Treasurer—Murray Smith, Niagara Falls.

The meeting was addressed by Paul Ambrose, president of the C.C.O., and Eric Dowling, F.C.C.O., organist of St. Paul's United Church. The interest shown by the organists present at the meeting bespeaks a successful future for this new center.

Toronto Center.

The first meeting of the Toronto Center for the 1940-41 season was held Oct. 7 in the library of Trinity College. The guest speaker was the Rev. W. Lyndon Smith, dean of residence at Trinity College and formerly assistant to the rector at St. Thomas' Church, Toronto. Mr. Smith, who was a Rhodes scholar, gave us most interesting "Reminiscences of Oxford Days." Those who have had the pleasure of hearing him speak know how able he is and how delightfully he can deal with his subjects. The topic chosen seemed to be a timely one. Our thoughts are very much with England and after hearing this address we were more convinced than ever that the enemy must be overpowered, so that there may always be an Oxford as well as an England.

Bruce Harding, a member of St. Thomas' choir, played the piano for us, giving a splendid rendition of some classical numbers. Following this, refreshments were served and the members spent a social half-hour together.

The meeting was under the direction of W. Wells Hewitt, chairman of the center. T. M. SARGANT, Secretary.

Brantford Center.

At a meeting of members of the Brantford Center Saturday evening, Sept. 28, A. G. Merriman, A. R. C. O., organist and choir-master of Grace Anglican Church, was re-elected chairman for the ensuing year. Other officers elected are: Vice-chairman, Dr. Henri K. Jordan; secretary-treasurer, Miss Eleanor Muir; executive, Mrs. J. F. Schultz, Harold D. Jerome, George C. White and George A. Smale; auditor, Leonard Davison.

Following dinner a brief business meeting was conducted. Miss Eleanor Muir read a report on last year's activities, following which George A. Smale, organist and choir-master of Zion United Church and supervisor of music in the Brantford schools, spoke on the convention held in Toronto last August. Following a discussion of plans for the year the meeting was adjourned.

The Kitchener Center has accepted an invitation to attend the November meeting of the Brantford Center.

Hamilton Center.

Eric Dowling, F.C.C.O., of St. Catharines, Ont., favored the Hamilton Center Tuesday evening, Oct. 15, by being guest recitalist at the first regular meeting of the new season. The recital was played on a good three-manual Casavant organ in Ryerson United Church and was very much enjoyed. The program, which was most interesting, was made up as

follows: Trumpet Tune, Purcell; Sonata No. 4, in A minor, Rheinberger; Pastorale in E, Franck; Prelude and Fugue in C minor, Bach; "Pastorale, Recitativo et Chorale," Karg-Elert; Scherzo, Whitlock; Chorale Prelude on "Salzburg," Eric Dowling; "Epilogue," Healey Willan.

HAROLD LE NOURY, Secretary.

Ottawa Center.

The inaugural meeting of the Ottawa Center for the season was held Oct. 11 at 250 O'Connor street, with a fair representation of members present. Myron MacTavish, Mus. B., F.C.C.O., vice-chairman of the center, occupied the chair. A general discussion took place on proposed plans by the executive committee for organ recitals and addresses.

Mr. MacTavish introduced the speaker of the evening, Allanson G. Y. Brown, F.R.C.O., chairman of the Ottawa Center, who gave a very interesting and instructive talk, his topic being "A New Vision in Things Musical." In beginning his talk Mr. Brown referred to the similarity in the aims and objects of the three organizations—the Royal College of Organists, the Canadian College of Organists, and the American Guild of Organists. He also drew some interesting and amusing comparisons between certain works of the great composers and compositions of the present day.

E. S. HUSON,
Corresponding Secretary.

London, Ont., Center.

The London Center held a very successful luncheon at Wong's Cafe on Oct. 9, at which a record was set for attendance. T. C. Chattoe presided. It was decided to hold two Christmas carol services this year, one at Cronyn Memorial Church, with Dr. F. T. Egner conducting, and the other at St. James' (Westminster), with Edward Daly conducting. The organist for each service will be chosen by the conductors. The date will be Sunday evening, Dec. 15.

A. ERNEST HARRIS,
Secretary.

SEVENTEEN MUSIC SERVICES AT PHILADELPHIA CHURCH

A great program of seventeen special services of music is announced for Sunday evenings this season at the First Baptist Church of Philadelphia, of which Walter Baker is organist and director of music. A long list of oratorios will be presented, with prominent soloists taking part. The schedule is as follows:

Oct. 20—"Requiem," Mozart.

Nov. 3—"Elijah" (Part 1), Mendelssohn.

Nov. 10—"Elijah" (Part 2).

Nov. 24—"The Creation," Haydn.

Dec. 8—"The Messiah" (Part 1), Handel.

Dec. 22—Annual candlelight pageant, "The Adoration of the Kings and Shepherds," integrated with the music of Christmas anthems and carols. (This service will begin at 4:30 p. m.)

Dec. 29—Candlelight carol service, with antiphonal choirs.

Jan. 19—"St. Paul" (Part 1), Mendelssohn.

Jan. 26—"St. Paul" (Part 2).

Feb. 9—"Rhapsody" for contralto solo and male chorus, Brahms, and "Sleepers, Wake!" Bach.

Feb. 23—Mass in A major, with orchestral accompaniment, Cesar Franck.

March 9—"Stabat Mater," Rossini.

March 23—"Manzoni" Requiem, Verdi.

April 6 (Palm Sunday)—"The Crucifixion," Stainer.

April 10 (Good Friday)—"The Seven Last Words of Christ," Dubois. (This service will begin at 3 p. m.)

April 13 (Easter)—"The Messiah" (Parts 2 and 3), Handel.

April 27—Service of popular sacred music.

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The two-manual tubular-pneumatic organ in Stony Point Masonic Temple, Haverstraw, N. Y., has been rebuilt and electrified by the Fenton Organ Company of Nyack, N. Y. The detached console has been placed in a position in the gallery most convenient for the organist. Charles Oldfield. On Oct. 5 the organ was opened with a concert of choral and organ music under the direction of Ralph Stalter, the organ selections being played by G. W. Needham of Leonia, N. J.

ROBERT NOEHREN



ROBERT NOEHREN is organist and choir-master of St. John's Church in Buffalo. For the last few years he has been presenting a program of endeavor which is notable for an uncompromising attitude in favor of the best in choice and performance of choral and organ music. His fine mixed choir of thirty voices has sung much unusual church music which is particularly suited to the nature of a small choral group, including cantatas by Buxtehude and Bach, motets by Gibbons and Brahms, and other music by composers such as Tcherépin, Vaughan Williams, Hassler and Palestrina. Mr. Noehren has avoided the custom of performing the greater oratorios and believes they suffer considerably unless performed by a large chorus with the adequate accompaniment of the orchestra for which they were scored. He regrets that a great wealth of church music which is more suitable for the smaller choir is ignored in an attempt to do the larger works.

In his first program of the season, Mr. Noehren presented the following organ music: Toccata, Adagio and Fugue in C, Bach; Trio-Sonata 1, Bach; Sonata 2, Hindemith; Sonata 3, Hindemith; Passacaglia and Fugue, Bach.

In 1928 Mr. Noehren entered the Institute of Musical Art in New York, where he studied organ and piano with Gaston Dethier. The following year he won a scholarship to study with Lynnwood Farnam at the Curtis Institute of Music. His other teachers have included Fernando Germani, Ernest Mitchell and Sandor Vas. In the summer of 1936 Mr. Noehren traveled in England, hearing and studying church music there. More recently he has been studying composition with Paul Hindemith.

Mr. Noehren has played recitals throughout this country and Canada, including performances at Christ Church Cathedral, Hamilton, Ont.; the National Cathedral, Washington; St. George's Church, Guelph, Ont.; Princeton University, Fifth Avenue Presbyterian Church and Calvary Church, New York, and the Temple of Religion at the New York World's Fair.

JOSEPH D. BRODEUR, ORGANIST IN R. C. CATHEDRALS, DIES

Joseph D. Brodeur, former organist and choir-master at the Roman Catholic Cathedrals in Albany, N. Y., Spokane, Wash., and Harrisburg, Pa., died Oct. 2 at North Adams, Mass., his home. His age was 70.

Mr. Brodeur was born at Johnsville, N. Y., of Norman parentage. In 1890 he completed his classical studies at Holy Cross College, Notre Dame, Ind. He studied piano and organ in Montreal, Boston, Rome and Paris during subsequent years.

Mr. Brodeur was organist and choir-master of Notre Dame Church, North Adams, Mass., for ten years after returning from abroad. Then followed six years in a similar capacity at St. Anthony's Church, New Bedford, Mass. He conducted the Theodore Dubois Singing Club at New Bedford as well as two choirs in the church. He then served as organist and choir-master for five years in the Cathedral of Our Lady of Lourdes.

The opportunity for musical work to be done on the Pacific coast called Mr. Brodeur to Spokane, Wash. There he won wide recognition. He returned East to be organist and choir-master of St. Patrick's Cathedral, Harrisburg, Pa., until he was called to the Cathedral of the Immaculate Conception in Albany in 1920. From this post he retired in 1936.

Mr. Brodeur organized the Association of Franco-American Organists with eighty-two members, whose chief aim is organ recitals and the special study of the Solesmes version of Gregorian chant.

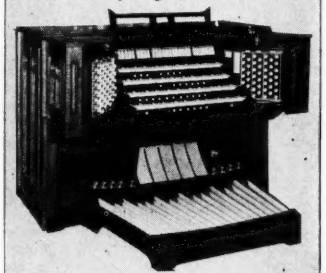
SCHOLIN'S COMPOSITIONS

MAKE UP CHORAL PROGRAM

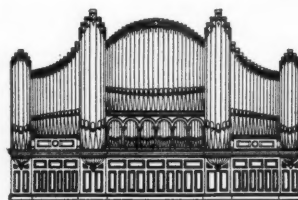
A program of compositions of C. Albert Scholin, the St. Louis organist, was presented Oct. 7 at the First Christian Church, East St. Louis, Ill., by the Schubert Choral Club and the Southern Illinois Male Chorus.

Oct. 20 Rossini's "Stabat Mater" was sung by the Kingshighway Presbyterian choir and the church quartet at a vesper service under Mr. Scholin's direction. Oct. 26 the Southern Illinois Male Chorus gave a program at the First Presbyterian Church in Granite City.

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Los Angeles News; Shearer at New Post; to Hear Bonnet Dec. 1

BY ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., Oct. 16.—James H. Shearer has been appointed organist and choirmaster at St. Luke's Episcopal Church, Monrovia. This is one of the important churches in the diocese of Los Angeles. The equipment is first-rate and Mr. Shearer is planning a progressive musical program. In addition to this work Mr. Shearer will have charge of the choir in the Presbyterian Church of Alhambra and will make a feature of a musical evening service once a month.

In Santa Monica the choirs of the Presbyterian and Methodist Churches are making plans for a combined musical service every month. Edward Shippen Barnes, the well-known composer, who is organist and choirmaster of the Presbyterian Church, is the moving spirit in this venture.

The opening meeting of the Guild was held at St. James' Church in Los Angeles Oct. 7, with a good attendance. The recital was given by some six organists who played music of recent vintage, published and unpublished.

We are looking forward to the Bach festival to be given at the First Congregational Church next month. Aside from the mass a fine program has been arranged by Arthur Leslie Jacobs, including a recital by E. Power Biggs, who is a great favorite in the West.

Joseph Bonnet will give a recital at the First Congregational Church Dec. 1 and will also play in Redlands.

A two-day forum on church music was held under the auspices of the Commission on Church Music of the Diocese of Los Angeles at St. James' Church Sept. 24 and 25. Those taking part were Dudley Warner Fitch, who gave a demonstration of hymn and chant singing, with Dion W. Kennedy as accompanist; William R. Dorr, who lectured on "Tone Production and Voice Training for Choirs"; Stanley W. Williams, who presided over a sort of "Information, Please" on church music, and others. The attendance was to my mind very discouraging.

In a recent letter the distinguished English composer and organist Percy Whitlock says: "Music in this country, our broadcasts, the promenade concerts, and small local efforts are invoking quite a promising response. The manager of our local music shop said he is selling very many more copies of sheet music, that the demand for pianos, gramophones and records is increasing week by week and that he is actually opening on Saturday afternoons to cope with the very considerable week-end trade."

This is good news! Mr. Whitlock was to resume his Sunday afternoon recitals in the Bournemouth Pavilion in October and is busy also in the Food Control Office. Not much time for composition, but his "Five Short Pieces" sold over 400 copies here in the United States last year and even the "Organ Sonata," which is big in style and price, sold nearly 100.

TWO ORGANISTS IN TEXAS TO PLAY AMERICAN PROGRAMS



TWO MEMBERS OF THE MUSIC FACULTY of the North Texas State Teachers' College at Denton have arranged a series of recitals unique in the Southwest—organ programs of music by American composers only. John McIntire (seated at the console), instructor in theory and organ, and Charles H. Finney (standing), also teacher of organ, will present four programs in the course of the school year. Mr. McIntire will play Nov. 29 and March 21 and Mr. Finney will be at the console Jan. 17 and May 16.

Another series of thirty-five organ broadcasts will be presented by Messrs. Finney and McIntire every Sunday through the school year over the Texas state network. The fifteen-minute recitals will be played alternately by the two men every Sunday at 4.

Mr. Finney holds a bachelor's degree from Wheaton College and Conservatory of Music and the master of music degree from the Eastman School of Music. He also holds the associateship degree of the American Guild of Organists. He

has been organist at the Evangelical Church of Rochester, the Church of the Covenant, Erie, Pa., and churches in Vineland, N. J., Wheaton, Ill., Cleveland, Ohio, and at Oberlin Seminary. He has studied with Olaf C. Christiansen, Healey Willan, Leo Sowerby and Arthur Heacox.

Mr. McIntire has given recitals in several states, including one for the Southwest convention of the American Guild of Organists in 1940. He received the Eakes prize for musicological scholarship and was first prize winner in the Kentucky music festival in 1932. Mr. McIntire has served as organist at Calvary Baptist Church in New York City and as teacher of organ and theory at Greenville College, Greenville, Ill. He holds a diploma from the New York School of Music and Arts, the bachelor of arts degree from Asbury College and the master of music degree from the Cincinnati Conservatory, and studied organ with Frederick Riesberg and Parvin Titus, piano with Nina Ridgell and theory with Mildred Eakes and Etelka Evans.



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Programs of Organ Recitals of the Month

Dwight Steere, A.A.G.O., Hartsville, S. C.—Coker College presented Mr. Steere in a faculty recital at the Hartsville Presbyterian Church Oct. 17. The program of the evening included the following works: "Heroic Caprice," Bonnet; "A Child's Dream," Bonnet; Fantasia and Fugue in G minor, Bach; Fantasia in A, Franck; "Pastel" in E minor, Karg-Elert; Symphony 6, in G minor (Cantabile and Finale), Widor.

Marshall Bidwell, Pittsburgh, Pa.—The following are among Dr. Bidwell's Saturday evening and Sunday afternoon programs at Carnegie Music Hall in October:

Oct. 12—Overture to "Richard I," Handel; Sarabande and Jig, Handel; Largo from Concerto for Two Violins, Bach; Caprice from Gluck's "Alceste," arranged by Saint-Saens; Improvisation, Karg-Elert; "The Fifers," d'Andrieu; Variations and Fugue on English National Anthem, Reger; "By the Sea" and "Moment Musical" in F minor, Schubert; "Dreams," Wagner; Finale, Second Symphony, Vienne.

Oct. 13—Overture, "Light Cavalry," Suppé; Air from Suite in D, Bach; Presto, from Sinfonia in B flat, Johann Christian Bach; Fifth Symphony (Allegro Cantabile, Adagio and Toccata), Widor; "The Last Hope," Gottschalk; "Badinage," Herbert; "Evening," Gaylord Yost; "Dance of the Reed Pipes," from "Nutcracker Suite," Tchaikovsky; Variations on a Vesper Hymn, Whitney.

Oct. 19—Prelude and Fugue, Oetting; Siciliano and Gigue, Arne; Symphony in D minor, Franck; Fugue in G minor, Dupré; Intermezzo from "Goyescas," Granados; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Magic Fire Scene" and "Ride of the Valkyries," "Die Walküre," Wagner.

Charles H. Demorest, A.A.G.O., Chicago—In a recital on a new two-manual Möller organ at Bethlehem Lutheran Church, Elgin, Ill., Oct. 13 Mr. Demorest played this program: Festival Prelude on "Ein feste Burg," Faulkes; "Soeur Monique," Couperin; Toccata in F, Bach; Chorales, "Liebster Jesu, wir sind hier" and "To Thee O Lord," Bach; "A Rose Breaks into Bloom" and "O World, I e'en Must Leave Thee," Brahms; Chorale Prelude on "Rockingham," Noble; Spring Song, Mendelssohn; "In Summer," Stebbins; Autumn Sketch, Brewer; "In Winter," MacDowell; "Prayer" in F, Guilman; Scherzetto, Vienne; "Angelus," Massenet; Londonderry Air, arranged by Coleman; "The French Clock," Bornschein; "A Sunday Sunset" and Toccata in E minor, Charles H. Demorest.

Ruth Barrett Arno, Boston, Mass.—The following compositions were played by Ruth Barrett Arno in September at The Mother Church, the First Church of Christ, Scientist, Boston: Meditation, Harvey Grace; Chorale Prelude, "Werde munter, Mein Gemüthe," Karg-Elert; Sixth Concerto, Handel; Cantilena, Rheinberger; "Carillon," Vienne; "Epilogue on the Old One-hundredth," Farrah; "October Twilight," Hadley; Toccata and Fugue in D minor, Bach; Prelude and Fugue in C major, Bach; Finale, Symphony 6, Widor.

Harold Heeremans, New York City—In the chapel of the Gould Memorial Library, New York University, Sunday, Oct. 20, Mr. Heeremans played the following Bach program: Prelude in C; Prelude and Fugue in C minor; "Fantasia con Imitatione"; Prelude and Fugue in G; Chorale Preludes, "Lord Christ, Reveal Thy Holy Face" and "Now Blessed Be Thou"; Prelude and Fugue in C minor; Recitative (Concerto 3); Fugue in B minor.

Erwin H. Esslinger, Fort Smith, Ark.—Mr. Esslinger, organist of the First Lutheran Church, is giving half-hour recitals at his church on Sunday evenings at 7 o'clock. On Oct. 6 he played the following selections: Fanfare, Lemmens; Chorale Prelude Group: "Rock of Ages," Theodore G. Stelzer; "O God, Thou Faithful God," Reger, and "Our Father, Who Art in Heaven," Bach; Prelude and Fugue in E minor, Bach; Processional March, Guilman.

The program of Oct. 27 was as follows: Prelude, Clerambault; Andante Cantabile, from Fourth Symphony, Widor; Chorale Prelude, "Who Will but Suffer God to Guide Him," Bach; Andante con moto, from Fifth Symphony, Mendelssohn;

Chorale Prelude, "A Mighty Fortress," Bach.

Willard I. Nevins, New York City—Mr. Nevins has opened a series of Friday noon recitals at the First Presbyterian Church and has arranged interesting and varied programs for these performances. A number of the programs will be devoted to individual composers. All the recitals except those Nov. 8 and 20 are by Mr. Nevins, Miss Viola Lang playing on the two dates mentioned. The programs by Mr. Nevins will include:

Oct. 25—Wagner program: Prelude to "Lohengrin"; "Dreams"; Prelude to "Parsifal"; "Liebestod" ("Tristan and Isolde").

Nov. 1—Bonnet program: "Variations de Concert"; "Lied des Chrysanthemes"; "Elfen"; Berceuse; "Chant de Printemps."

Nov. 15—Bach program: Toccata and Adagio in C major; Chorale Preludes, "O Mensch, bewein' Dein' Sünde gross," "Vater unser im Himmelreich" and "Ich ruf' zu Dir," Toccata and Fugue in D minor.

Nov. 22—Fantasia in G minor, Bach; Chorale Prelude, "Liebster Jesu, wir sind hier," Bach; "Noel," Mulet; Chorale in A minor, Franck.

Dec. 6—Sibelius program, in honor of the seventy-fifth anniversary of the composer's birth: "Sunset"; Pastorale; Gavotte; "Evening Calm"; "Solitude"; "Finlandia."

Dec. 13—Prelude and Fugue in C minor, Bach; Aria, Clerambault-Nevins; Allegretto, Wesley; Allegro, Symphony 2, Vienne.

C. Harold Enecke, Grand Rapids, Mich.—In a recital Sunday afternoon, Oct. 6, at the Park Congregational Church, Mr. Enecke presented this program: Miniature Trilogy, Coke-Jephcott; Two Original Chorales, John Hausermann; "Bible Poems," ("Abide with Me" and "Hear, O Israel"), Weinberger; "Ronde Française," Boellmann; Prelude and Fugue in E minor, Bach; Reverie (Ms.) (dedicated to Mr. Enecke), Harold Hamer; "Impressions Gothique" (Symphony I): Passacaglia ("In Aeternum"); "Silence Mystique" ("Introspection"), and "Gargoyles" ("Toccata Grotesque"), Garth Edmundson.

George Latimer, Louisville, Ky.—Mr. Latimer, organist at the Second Presbyterian Church, gave a dedicatory recital Oct. 6 at the First Presbyterian Church, Frankfort, Ky. The program consisted of the following compositions: Fugue in E flat ("St. Anne"), Bach; Air for the G String, Bach; Andante Maestro, from Fourth Concerto, Handel; Pastorale, from Sonata No. 6, Rheinberger; Scherzoso, Rogers; Adagio in B minor, from Gregorian Concerto, Yon; Prelude to "Lohengrin," Wagner; "Prize Song," from "Die Meistersinger," Wagner; "Marche aux Flambeaux," Guilman.

Adolph Steuterman, Memphis, Tenn.—Mr. Steuterman's 107th recital at Calvary Episcopal Church, played on the large Aeolian-Skinner organ Sunday afternoon, Oct. 13, contained the following numbers: Suite from "Water Music," Handel; Chorales, "Jesu, Joy of Man's Desiring" (request) and "In Thee Is Joy," Bach; "To a Wild Rose" and "A. D. 1620," MacDowell; Prelude to "Tristan and Isolde," Wagner; "The Tumult in the Praetorium" (Passion Symphony), de Maleingreau; Berceuse and "Divertissement," Vienne; "Clair de Lune" (request), Debussy; Toccata, "Vom Himmel hoch," Edmundson.

Julia Bachus Horn, Louisville, Ky.—In a recital at St. John's Evangelical Church Sunday afternoon, Oct. 6, Mrs. Horn gave a program which was very well received and which contained among other numbers two compositions of Edward MacDowell, her teacher, which she has arranged for the organ. Mrs. Horn's offerings consisted of the following: Largo in E, from "Concerto Grosso," No. 12, Handel; Chorale, "Come, Sweet Death," Bach; "The Thrush," Lemare; "Abendfriede," Hägg; "L'Arlequin," Gordon Balch Nevins; "Lamentation," Guilman; "An Indian Idyl," MacDowell; "Les Cloches du Soir," Saint-Saens; "To the Sea," MacDowell; "In Friendship's Garden," Maitland; "Benediction Nuptiale," Hollins; "Piece Heroique," Franck.

Parvin Titus, Cincinnati, Ohio—Mr. Titus, organist and choirmaster of Christ Church, was heard in a recital at the North Texas State Teachers' College,

Denton, Tex., Oct. 22. His program consisted of the following works: Two Pieces on the Second Tone, Jacques Boyvin (1650-1706); "Dialogue," Clerambault; Prelude and Fugue in A minor, Aria, "When Thou Art Near," "Have Mercy, Lord, On Me" and "Rejoice Now, Christians," Bach; Allegro, "Grande Piece Symphonique," Franck; "Meditation in an Ancient Tonality," Grace; "The Legend of the Mountain," Karg-Elert; Scherzo in E, Gigue; "The Little Shepherd," Debussy-Choisnel; "Jagged Peaks in the Moonlight," Clokey; Toccata, "Thou Art the Rock," Mulet.

Gilman Chase, Chicago—Mr. Chase's second recital in the series of six this season at the First Unitarian Church will take place on the evening of Nov. 4 and the program is as follows: Chaconne in E minor and Fugue in C, Buxtehude; Two Preludes on the Chorale "O Lamm Gottes, unschuldig," Bach; Toccata and Fugue in D minor, Bach; First Sonata, Hindemith.

Dudley Warner Fitch, Los Angeles, Cal.—A program of works ancient and modern was presented by Mr. Fitch at St. Paul's Cathedral Oct. 27, when he played: Prelude and Fugue in C minor, Bach; Adagio (Trio-Sonata in D minor), John Stanley; Grand Chorus in D (in the style of Handel), Guilman; Nocturne, Shera; "Chelsea Fayre," Goss Custard; "Dripping Spring," and "Twilight Moth" (Nature Sketches), Clokey; Variations and Fugue on a Theme of Purcell, Bonset; Two "Quiet Preludes," Rowley; Toccata in G, Dubois.

Robert Noehren, Buffalo, N. Y.—In a recital at Christ Lutheran Church, Rochester, N. Y., Nov. 19, Mr. Noehren will present the following program: Allegro from Fourth Concerto, Handel; Prelude, Clerambault; Variations on an Old Spanish Song, Cabezon; Trio-Sonata in E flat, Bach; Chorale Preludes, "O Sacred Head, Now Wounded," "To God Alone Give Glory," and "Christ Lay in Bonds of Death," Bach; Fugue in D, Bach.

Stanley E. Saxton, Saratoga Springs, N. Y.—In his Sunday evening recitals preceding the vesper services at Skidmore College Mr. Saxton, the college organist, plays programs such as the following:

Oct. 6—Nocturne, Grieg; "Sicilienne," Bach-Widor; "Agnus Dei," Bizet; "Song of Triumph," Turner.

Oct. 13—Prelude to "Parsifal," Wagner; "Badinerie" (Suite for Flute), Bach-Bedell; Meditation (Symphony 1), Widor; "Carillon," Vienne.

Oct. 20—"Song of the Basket Weaver," Russell; "Rondo alla Campanella," Karg-Elert; Aria ("Water Music"), Handel; Fugue in G minor, Dupré.

Oct. 27—"Carillon," Sowerby; "Ave Maria," Arkadelt-Liszt; Finale (Symphony 1), Maquaire.

Nov. 3—"Distant Chimes," Snow; "Our Father in Heaven," Bach; "Faith of Our Fathers," McKinley; "Cortege and Fanfare," Edmundson.

Kenneth Goodman, Philadelphia, Pa.—For his Sunday twilight recitals at the Tinley Temple Methodist Church in November Mr. Goodman has prepared the following offerings:

Nov. 3—"Eine kleine Nachtmusik," Mozart; "Song of the Basket Weaver," Russell; Finale to the "Passion according to St. Matthew," Bach.

Nov. 10—"Vision," Rheinberger; "The Squirrel," Weaver; "In the Garden" ("Rustic Wedding" Symphony), Goldmark; "Grand Choeur" in C major, Chauvet.

Nov. 17—"Marche Champetre," Boex; "Benediction," Saint-Saens; "Finlandia," Sibelius.

Nov. 24—"Thanksgiving" (Pastoral Suite), Demarest; "Adoration" in D, Borowski; "The Bells of St. Anne," Russell; Toccata, "Thou Art the Rock," Mulet.

Charles E. Straub, Easton, Pa.—With the assistance of his quartet Mr. Straub gave a program on the new Austin organ at the College Hill Presbyterian Church Sunday afternoon, Oct. 20, and the new instrument, designed by Herbert Brown of New York and Mr. Straub, was dedicated. The organ selections included: Prelude and Fugue in E minor, Chorale Prelude, "In dulci Jubilo," and Arioso (Largo from Violin Concerto), Bach; Chorale, "In Thee Is Gladness," Gastoldo (1591); Cantabile, Franck; Trumpet Tune and Air, Purcell; "A. D. MDCXX," Mac-

Dowell; "Dedication," Deems Taylor; Prelude to "Lohengrin," Wagner; "Ave Maris Stella," Bedell; Toccata, Dubois.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—Mr. Lynch, organist and director at the First Presbyterian Church of Topeka, was heard in a recital at the Holton, Kan., Evangelical Church Sunday evening, Sept. 29, and played these selections: "Piece Heroique," Franck; Andante, Stamitz; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Cantilena, McKinley; Chansonette, Banks; "Dreams," McAmis; Finale, Sixth Symphony, Widor.

At a Sunday evening musicale in his church at Topeka for the Kiwanis district convention Mr. Lynch played: "Grand Choeur" in A, Kinder; Andante, Stamitz; Chansonette, Banks; "The Bells of St. Anne de Beaupre," Russell; Londonderry Air, arranged by Kohlman; Fugue in D (Vivace), Sixth Symphony, Widor.

In a recital at his church Sunday afternoon, Oct. 13, Mr. Lynch was assisted by John Ehrlich, cellist, in this program: Allegro Maestoso, Sonata in G, Elgar; Sketch in D flat, Schumann; Cantabile, Jongen; Sonata in D minor, Corelli; "Florentine Chimes," Bingham; Allegretto in B minor, Guilman; Toccata and Fugue in D minor, Bach; "The Swan," Saint-Saens; "Angelus du Soir," Bonnet; Finale (Allegro), Vienne.

Elsie Mosely, Charlotte, N. C.—Mrs. Mosely, organist and choir director of the Myers Park Presbyterian Church and member of the faculty of Queens College, Charlotte, gave a Sunday afternoon recital at the church Sept. 22. The program was as follows: Toccata and Fugue in D minor, Bach; Sonata in C minor, Ralph L. Baldwin; "Angelus," Karg-Elert; "Praecambulum Festivum," Karg-Elert; Intermezzo, Verrees; Toccata from Fifth Symphony, Widor.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush's recital for the Society of Liberal Arts at the Joslyn Memorial Sunday afternoon, Oct. 13, consisted of these offerings: Introduction and Allegro, from "Sonata in the Style of Handel," Wolstenholme; Aria, Dethier; Rondo, Morandi; "Prayer," from "Jewels of the Madonna," Wolf-Ferrari; "The Squirrel," Weaver; "Melody for the Bells of Berg-hall Church," Sibelius; "Comes Autumn Time," Sowerby.

Homer Whitford, F.A.G.O., Belmont, Mass.—In a recital Oct. 12 at Bethany Congregational Church, Montpelier, Vt., Mr. Whitford played a program made up as follows: "Psalm XVIII," Marcello; Arioso, Violoncello Suite, Bach; Gavotte, Wesley; Allegro, Tenth Concerto, Handel; "Benedictus," Karg-Elert; Fantasia, Seifert; Andante and Finale, "Grande Piece Symphonique," Franck; "Sing, Sweet Harp" (Irish Folk Song), arranged by Whitford; Tubal Tune, Lang; "Jagged Peaks in the Starlight," Clokey; Toccata on "From Heaven High," Edmundson.

In a recital at the First Church in Cambridge, Congregational, Oct. 29, Mr. Whitford had the assistance of Helen Bedford, harpist. The following was the organ program: Fugue in B flat major, Bach; Suite, Wesley; Allegro from Tenth Concerto, Handel; "Clair de Lune," Karg-Elert; "Cortege," Vienne; Scherzo from Fourth Symphony, Widor; Finale from "Grande Piece Symphonique," Franck; "Sing, Sweet Harp" (Irish Folk Song), arranged by Whitford; Tubal Tune, Lang; Roulade, Bingham; "Pomp and Circumstance," Elgar.

Ernest White, New York City—In a dedicatory recital played on the new Austin organ in Zion Church at Greene, N. Y., Sept. 27 Mr. White played the following compositions to demonstrate the resources of the instrument: Concerto in G, Vivaldi; "Aria Pastorella," Rathgeber; Adagio, Fiocco; "Aria con Variazioni," Martini; Allegro Moderato (Fourth Concerto), Handel; Chorale in A minor, Franck; "Landscape in the Mist," Karg-Elert; Serenade, Grasse; "Epithalame," Vienne; "Carillon de Westminster," Vienne.

Robert L. Bedell, New York City—Dr. Bedell gave a recital at the Church of Latter-Day Saints in Brooklyn Sept. 29 at which he played: Prelude and Fugue in C major, Bach; Harpsichord Suite, Handel; Berceuse in G, Faulkes; "Rigaudon et Musette" (new), Bedell; Canzone (new), Bedell; "Grand Choeur en Forme de Marche" (new), Bedell.

Programs of Organ Recitals of the Month

Russell H. Miles, M.Mus., Urbana, Ill.—Mr. Miles, who gave the University of Illinois recital Sept. 29, made use of the following compositions: Prelude and Fugue in E flat, Johann Christian Bach; Prelude in D minor, Clerambault; Fugue in E flat, Bach; Andantino, Franck; Sonata in G major (Allegro Maestoso and Andante Espressivo), Elgar; "Finlandia" (request), Sibelius; "Clair de Lune," Karg-Elert.

On Oct. 13 Professor Miles played these compositions: "Grand Jeu," DuMège; "O Sacred Head Once Wounded," Kuhnau; Prelude and Fugue in D minor, Bach; Pastorale, Guilman; Sonata in A minor, William H. Harris; "Bible Poems," Weinberger; Toccata, "Thou Art the Rock" (request), Mulet.

Robert W. Morse, New York City—Mr. Morse has begun a series of Sunday evening recitals at St. John's Episcopal Church on Eleventh street, the first being played Oct. 27, when the offerings were the following: "Suite Gothique," Boellmann; Chorale Preludes, "The Christ-Child in Bethlehem" and "O Sacred Head Surrounded," Bach; "We All Believe in One God," "Soutenir," Lemare; Chorale Preludes, "O World, I E'en Must Leave Thee," "My Inmost Heart Doth Yearn" and "A Rose Breaks into Bloom," Brahms; "Carillon-Sortie," Mulet.

The remaining programs are as follows:

Nov. 10—Prelude, Elegy, Toccata, Baisstow; Cantabile, Franck; Chorale in A minor, Franck; Fantasy and Fugue in C, Bach; Elegiac Melody, Grieg; "Musette en Rondeau," Rameau; "Carillon," Boellmann.

Nov. 24—Sonata No. 1 (two movements), Hindemith; Prelude to "La Damselle Elue," Debussy; "Le Petit Berger," Debussy; Scherzo from Symphony No. 2, Widor; Meditation from Symphony 1, Widor; Adagio from Symphony 6, Widor; Fantasy and Fugue in D minor, Bach.

Dec. 8—Symphony in D for Organ (four movements), G. F. Morse; Chorale for Organ, Morse; Sonata No. 1 (Pastorale and Finale), Guilman.

Martha Morse will be the vocal soloist on all of the programs.

George Stewart McManus, Los Angeles, Cal.—Dr. McManus, organist of the University of California at Los Angeles, gave the first of a series of monthly recitals at 4 o'clock Sunday, Oct. 20. These recitals are to take place on the third Sunday of every month. The initial program included the following works: Chorale Improvisations, "Rejoice, My Soul" and "From Heaven Above," Karg-Elert; Bourree and Musette, Karg-Elert; Chorale in E, Franck; "Romance," from "Rosamund," Schubert; Serenade, Schubert; Intermezzo from "Goyescas," Granados; Adagio from Third Trio-Sonata, Bach; Toccata in C, Johann Krieger (1651-1735).

Marcus Naylor, Warren, Pa.—Mr. Naylor played the following compositions in a recital at the First Presbyterian Church Sunday afternoon, Oct. 13: Prelude and Fugue in A minor, Bach; Serenade, Grasse; "Imagery in Tableaux," Edmundson; Andante from "Grande Piece Symphonique," Franck; Variations from First Concerto, Handel; "Abendlied," Schumann; "Carillon-Sortie," Mulet; "Liebestod," from "Tristan and Isolde," Wagner; "The Ride of the Valkyries," Wagner.

Paul S. Pettinga, Urbana, Ill.—Mr. Pettinga presented the following program at the University of Illinois Sunday afternoon recital Oct. 6: Sonata in E minor, Hindemith; "Badinerie," Bach-Bedell; "Aus tiefer Noth," Bach; Prelude and Fugue in C, Bach; "Clair de Lune," Vierne; Scherzetto, Vierne; Fugue in G, Rheinberger.

Marta Elizabeth Klein, A.A.G.O., New York City—On Tuesdays in November, at 12:30, at St. Paul's Chapel, the following programs will be played by Miss Klein: Nov. 5—Suite in F major, Corelli-Noble; Pastorale to Corot's "Flute Player," Hill; "Memories," Dickinson; "In Paradisum," Dubois; "In Memoriam," Rheinberger.

Nov. 12—Chorale Preludes, "Hark, A Voice Saith, All Is Mortal," "Nunc Dimittis" and "Hail, This Brightest of Days," Bach; Prelude, Buxtehude; Pastorale, Franck; "Dreams," (Sonata 7), Guilman; "Noel in the Style of Haydn," Guilman; "Sunshine and Shadow," Gale. Nov. 19—Prelude and Fugue in E minor (the shorter), Bach; "Was Gott tut, das ist wohlgethan," "Kellner; Chorale Im-

provisation on "St. Columba," Banks; Spring Song, Macfarlane; Andante Cantabile (Symphony 5), Tchaikowsky; Grand Triumphant Chorus, Guilman.

Nov. 26—Sonata (Andante and Allegro), Salome; "Autumn," Noble; Caprice, Guilman; "Marche des Rogations," Gignout; "Piece Heroique," Franck.

Claude Means, New York City—In a recital at the Cathedral of St. John the Divine, Mr. Means, organist of Christ Church, Greenwich, Conn., played the following program by English composers: Trumpet Tune, Purcell; Solemn Prelude, Elgar; Allegro Risoluto and "Salix," from "Plymouth Suite," Whitlock; "Benedictus," Rowley; Chorale Prelude on "Dundee," Farry.

Margaret MacGregor, Fulton, Mo.—Mrs. MacGregor, head of the organ department, presented the following program in a recital Sept. 26 at William Woods College: Allegro from First Symphony, Maquaire; Lento from "Orpheus," Gluck; "The Bells of Ste. Anne de Beaupre," Russell; Prelude and Fugue in A minor, Bach; "St. Francis Preaching to the Birds," Liszt; Scherzino, "The Squirrel," Weaver; "Rhapsodie Catalane," Bonnet.

Charles F. Boehm, Glendale, L. I., N. Y.—Mr. Boehm, organist and choirmaster of Emanuel Lutheran Church, Corona, will play a recital at Emanuel Church Tuesday evening, Nov. 12, at 8:45. The program will consist of the following selections: "Grand Choeur," Spence; "Legende," Bedell; "My Heart Is Filled with Longing," Bach; "Carillon" and Berceuse, Vierne; "Suite Gothique," Boellmann; "Dreams," McAmis; "Humoresque Fantastique," Edmundson; "Le Cygne," Saint-Saens; Chorale in A minor, Franck.

On Sunday afternoon, Nov. 24, at 4:30 Mr. Boehm will play in the Methodist Church at Farmingdale, Long Island. He will present the following program: "Now Thank We All Our God," Bach; "Pax Vobiscum," Edmundson; Minuet, C. P. E., Bach; Old Welsh Melody, Lemare; Second Sonata, Mendelssohn; "I Stand with One Foot in the Grave," Bach; Reverie-Improvisation, Bedell; "Dreams," McAmis; Londonderry Air, Federlein; Berceuse and "Carillon," Vierne.

Elmer A. Tidmarsh, Schenectady, N. Y.—Among Dr. Tidmarsh's programs at the Union College Chapel Sunday afternoons in November will be the following:

Nov. 3—Toccata and Fugue in D minor, Bach; Finale from Sonata in E flat, Bach; Air for the G string, Bach; Sinfonia from Cantata "We Thank Thee, God," Bach; Overture to "William Tell," Rossini; "Prelude du Deluge," Saint-Saens; "The Swan," Saint-Saens; "Danse Macabre," Saint-Saens.

Nov. 10—"Fireside Sketches," Clokey; "Burgundian Hours" (six selections), Jacob; "The Angelus," Massenet; "Melodie," Massenet; Meditation from "Thais," Massenet; "Westminster Carillon," Vierne.

Nov. 17—"Priore," Jongen; "Chant de Mai," Jongen; "Sonata Eroica," Jongen; Pastorale, Franck; Finale, Franck.

John M. Klein, Columbus, Ohio—Mr. Klein's latest programs on the large four-manual Möller organ at the Broad Street Presbyterian Church have included these:

Sept. 22—"Idyll" (Andante), Duddy; "The Bells of St. Anne de Beaupre," Russell; "Romanza" in C minor, Matthews.

Sept. 29—Fifth Symphony (Grave), Vierne; "Canyon Walls," Clokey; Sarabande from D major Partita, Karg-Elert; "The Quiet of the Forest," Dunham.

C. Gordon Wedertz, Chicago—In a recital at the First Presbyterian Church of Macomb, Ill., Oct. 8 Mr. Wedertz of the faculty of the Chicago Musical College presented the following program: Allegro Moderato from Fourth Concerto, Handel; "Piece Heroique," Franck; "The Bells of St. Anne de Beaupre," Russell; Toccata and Fugue in D minor, Bach; "Kamennoi Ostrow," Rubinstein; "Ave Maria," Schubert; "A Mighty Fortress," Faulkes; "Priore," Lemaigre; Toccata in F major, Widor.

Edward Hall Broadhead, Durham, N. C.—Mr. Broadhead's programs Sunday afternoons in October at the Duke University Chapel included among others the following:

Oct. 13—"My Inmost Heart Doth Yearn," "My Faithful Heart Rejoices" and "Deck Thyself, O My Soul," Brahms; Toccata in F, Bach; Sketch in F minor,

Schumann; "Legende," Clokey; "Legende," Karg-Elert.

Oct. 20—Prelude and Fugue in B flat, Bach; "Come, Sweet Death," Bach; Passacaglia from Sonata 8, Rheinberger; Berceuse, Vierne; Scherzetto, Vierne; Andante Cantabile from Sonata 1, James; "Premier Chorale," Andriessen.

Oct. 27—Fugue on the Kyrie, Couperin; Prelude, Clerambault; Fantaisie in A, Franck; Sonata 6, Mendelssohn; Magnificat No. 5, Dupré; "Poeme Heroique," Dupré.

Thomas Curtis, Scranton, Pa.—Mr. Curtis, minister of music of Simpson Methodist Church, played the opening recital in a concert series at that church on Sunday evening, Oct. 20. One of the features of the evening was the first Scranton performance of the Symphony by Guy Weitz. A large congregation heard Mr. Curtis in the following numbers: "Comes Autumn Time," Sowerby; Andante, Stamitz; Prelude and Fugue in C minor, Sinfonia in F and Loure, Bach; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Evening Song, Schumann; "The Squirrel," Weaver; Symphony for Organ ("Regina Pacis," "Mater Dolorosa" and "Stella Maris"), Weitz.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in short recitals before the evening service at the Church of the Pilgrims:

Oct. 13—"Irmelin" and "Two Aquarelles," Frederick Delius.

Oct. 20—Prelude and Fugue in E minor (Cathedral), Bach.

Oct. 27—Prelude, Fugue and Intermezzo, from Suite, Op. 32, Max Reger.

Chester H. Beebe, Islip, N. Y.—In a group of Sunday afternoon recitals at St. Mark's Church in October Mr. Beebe presented the following programs:

Oct. 6—Sonata in E minor, Rogers; Prelude and Fugue in D minor, Bach; "Romance sans Paroles," Bonnet; "Now Thank We All Our God," Bach; "Prayer," Harker; "The Squirrel," Weaver; Toccata in G, Dubois.

Oct. 13—Sonata in G minor, Becker;

"Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in G minor, Bach; Pastorale, Bonnet; Cantilene, Salome; "Lift Up Your Heads," Handel-Guilman. Oct. 20—Sonata in A minor, Borowski; Prelude and Fugue in A minor, Bach; Festival Hymn, Bartlett; Aria, Mendelssohn; "Chant de Bonheur," Lemare; Indian Summer Sketch, Brewer; Concert Overture in C, Hollins.

Minor C. Baldwin, Middletown, Conn.—Dr. Baldwin was guest organist at Zion Lutheran Church, Sunbridge, Pa., Oct. 9 and played the following selections: Scherzo, Bossi; Reverie, Baldwin; "Pilgrims' Chorus" (from "Tannhäuser"), Wagner; "At Evening," Baldwin; Overture, Rossini; "In a Monastery Garden," Kettelbey; "By the Sea," Schubert.

In October Dr. Baldwin gave recitals also at Ansonia, Conn.; Athol, Mass.; Wilmington, Del., and Rocky Mount, N. C.

Harold F. Arndt, A.A.G.O., Allentown, Pa.—In his pre-service recitals on Sunday evenings during the month of October Mr. Arndt played:

Oct. 13—Sonata No. 3, in C minor, Guilman.

Oct. 20—"Vision," Rheinberger; Festival Prelude on "Ein feste Burg," Faulkes; Andante Sostenuto, Battiste.

Oct. 27—"The Swan," Saint-Saens; "The Bells of Ste. Anne de Beaupre," Russell; Rondino in D flat, Wolstenholme.

Eldon Hasse, Oak Park, Ill.—The following programs by Mr. Hasse were played preceding the forum program at the First Congregational Church on Sunday evenings:

Oct. 6—Air for the G String, Bach; Andante, Fourth Sonata, Bach; Toccata and Fugue in D minor, Bach.

Oct. 13—Chorale and Adagio, Peeters; Trumpet Tune, Purcell; Reverie, Dickinson.

Oct. 20—Chorale Prelude on "Ander-nach," Willan; "Consummation," Keller; "Evening," Keller.

Oct. 27—"Prayer," Jongen; "Piece Heroique," Franck.

MUSIC for CHRISTMAS

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Easy cantata or pageant with text from the Scriptures and carols from various sources. Solo passages may be sung by voices in unison.		
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JULIUS RÖNTGEN, Two Old Dutch Carols.....	SA	.12
W. R. SPALDING, The Christ Child Lay on Mary's Lap.....	SATB	.15
ALFRED WHITEHEAD, The Jesus Child.....	SATB	.10
ALFRED WHITEHEAD, Whither, Shepherds.....	SATB	.10
ALFRED WHITEHEAD, The Seven Joys of Mary.....	SATB	.16
WM. LYNDON WRIGHT, Four Christmas Carols.....	TTBB	.12

We shall be glad to send any of the above on approval, also standard Christmas anthems by Beach, Berwald, Birch, Daniels, Foote, Galbraith, Harris, Lang, Neidlinger, Noble, Stoughton, Varis and others.

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Broadcasting Organ Music; Its Problems Studied by an Expert

[The following is the text of a paper presented by Mr. Adaskin, program producer of the Canadian Broadcasting Corporation, at the annual convention of the Canadian College of Organists in Toronto in August.]

By JOHN ADASKIN

Microphone placement in the broadcasting of organ music is not of prime importance—in fact, it is only secondary. The most important part is the performance—balance (in this case registration), tonal coloring and technical precision. In order to clarify in our minds some of the difficulties, perhaps we might review the frequency range of the instrument as compared with the broadcast range of modern radio.

Taking the 32-ft. stop of the modern great organs, we find that the frequency of those low notes is approximately twenty cycles—that is, twenty vibrations per second. The top register on the 2-ft. stops brings us in the neighborhood of 8,000 cycles per second. This range from 20,000 to 8,000, on fundamentals, is really staggering for a single instrument, especially when we realize that a symphony orchestra, consisting of some hundred players, has in reality a smaller frequency range. Of course I am referring to the fundamental notes without the coloring added by the upper harmonics.

Now, to compare this frequency range with the frequency scale of a modern transmitter, we find that we are quite within a great organ's scope, as the curve characteristics of a modern transmitter embrace a range of roughly thirty to approximately 10,000 cycles, with slight attenuation below and above this scale. Therefore it seems very reasonable to expect that as far as frequency range is concerned there are few problems. It is true that so far as the transmitter is concerned there are few problems, but until the music, which consists of minute electrical impulses after leaving the microphone, reaches the transmitter it often has to travel through 3,000 miles of lines, repeater stations, switching points, etc.

The involved method of transmission by means of land lines to the various parts of the country is a study in itself. However, I should like to explain briefly what the process is, so that our difficulties in broadcasting on a high fidelity plane can be understood.

When you see a microphone in a Toronto auditorium translating music to minute electrical impulses, before these impulses reach Vancouver this is roughly what happens: The microphone is connected to an amplifier which sends out the amplified impulses to a telephone line. The telephone line is connected to its nearest distribution point somewhere downtown and sent up to our master control studios in Toronto on another telephone line. There it is connected to our master control board through several sets of amplifiers and bridging amplifiers, from which point it is sent back through a telephone line to the telegraph office, where, after going through another amplifier, the signal is sent out on the land lines from coast to coast. Now these land lines are not, as one would imagine, continuous wires from coast to coast, but rather they consist of a series of steps roughly 100 miles apart. The reason for this is that the wire itself attenuates the volume or strength of the signal to about half its proportion every fifty miles. This, of course, has to be restored. It is done by means of an ingenious apparatus called a repeater amplifier. Once set, this amplifier restores the original volume and sends it on its way to the next repeater point. In over 3,000 miles of land lines there are about 150 repeater stations. This does not include the local Bell telephone loops that are used to distribute the program in every town.

It is amazing to think that, through all this maze of land lines, repeater stations, amplifiers and telephone circuits it is possible to reproduce with a fair amount of fidelity the particular program originating in the Toronto auditorium. It is, however, only a fair reproduction. Some loss of fidelity is suffered owing to the fact that the lines and connecting equipment, though maintained to pass a high standard, are not fully efficient. The standard

is a minimum requirement. All lines must pass the frequency ranges of from 100 to 5,000 cycles without any frequency attenuation within, of course, a prescribed reasonable leeway.

Accepting the foregoing at its face value we find that for network broadcasting the frequency range limit is roughly from 100 to 5,000 cycles, with quite definite attenuation below and above these limits. Now that frequency limitation only passes about four and one-half to five octaves. The organ having some ten octaves in range, makes this one problem easily understood. It forces a condensation of a great organ's scale. Fortunately this condensation, or compression, is not in one block. Otherwise it would be impossible even to recognize the instrument. What it does is merely attenuate, rather than completely lop off, the extremely high frequencies and the lowest pedal notes. I think I am safe in saying that in general practice the attenuation merely cuts those extreme ranges down to about an average of one-half of the volume.

Now we come to the second problem of broadcasting, and that is the intensity or dynamic range of music compared with the limitations of our equipment. It has been established by expert scientists that the dynamic range of a symphony orchestra is from infinity to sixty or seventy decibels of sound. (I might digress for a moment to explain the value of a decibel. In simple language, two decibels of increased volume is the smallest change that the human ear can discern. It is significant that in one mile of standard copper wire the attenuation of sound in electrical energy is about one decibel. As a further illustration, a three-decibel increase is double the power.) I am not quite sure of the exact dynamic range of a modern organ, but I should say that it is reasonably close to that of a symphony orchestra. For the present, however, let us assume that it is ten decibels less than a symphony orchestra. This means that we have a dynamic range of infinity to fifty decibels of sound. To compare this dynamic range with the limits prescribed by our broadcasting equipment, we find that this scale has also to be condensed, as our broadcasting equipment, though constantly being improved, can still carry a volume range of only about thirty-five decibels. This is due to several factors—the inherent noise level of the lines themselves and the terrific stages of amplification necessary for network operations, as I explained previously. An amplifier, to be completely free of low level noise, would have to be of almost laboratory proportions. At a first glance it would seem that we are lagging seriously in our development of equipment, but such is not the case.

In the early days of broadcasting, when we were using carbon microphones, the inherent noise or hiss level of these microphones was such that it forced the broadcaster to a limit of about twenty decibels. In the last ten years the radio industry, through research, practice and the demands made upon it by such networks as the CBC, NBC and Columbia, has more than trebled the intensity range. This is very significant to musicians, as it means that as radio improves we are getting closer and closer to a true reproduction of the artist's efforts. This truer reproduction has, of course, brought with it many extra problems, the most important of which is the extreme sensitivity of the microphone to noises of all kinds. We have pleaded with our engineers for many years to develop a microphone that will not pick up wrong notes, but to no avail. Our microphone picks up every sound that reaches it, even to Mrs. Worthington Smythe's asthmatic cough in the tenth row of the gallery.

To get back to our point: It has been established that the frequency range and the intensity range of an organ must be somewhat compressed. This might lead one to believe that to achieve reasonable results in broadcasting, only about four octaves should be used and an uninteresting *mezzo forte* of volume maintained throughout one's program. But that is not so. The amount of volume is of no significance whatsoever, as this is controlled at the pick-up point by means of a fader or rheostat on the control amplifier. What is important, however, is the compression of extreme contrasts. When broadcasting the dynamic scale must not be stretched beyond the reasonable limits prescribed

DOM GREGORY HUGLE, O.S.B.



DOM GREGORY HUGLE, O.S.B., eminent figure in the Catholic Church as an exponent of the best in religious music, celebrated the fiftieth anniversary of his ordination to the priesthood on Aug. 6, and those devoted to church music in all parts of the country made this the occasion for honoring the man and his work. Elaborate ceremonies were held at Conception Abbey, Mo., where Dom Gregory has labored as prior for many years. The Most Rev. Bishop C. H. Le Blond of St. Joseph, Mo., preached the sermon. Messages were received from hosts of musicians and church authorities, whose respect Dom Gregory Hugle has gained during a half century of service to the church and to its music.

Father Gregory Hugle was born in Germany in 1866. He made his monastic profession at Conception Abbey Sept. 21, 1886, and celebrated the golden jubilee of his profession as a monk four years ago. Father Gregory was ordained by Bishop Hogan at Conception Abbey Aug. 6, 1890. At present he is chaplain for the Franciscan Sisters at St. Francis' Hospital, Maryville, Mo., and consulting editor of *Caecilia*.

In his musical work Dom Gregory became the exponent of the Solesmes school of Gregorian chant. In 1906 he translated (with several confreres) from the German Dr. Max Springer's "The Art of Accompanying Plainchant" (J. Fischer & Bro., New York). From 1915 on he collaborated with Bishop J. Schrembs in the preparation of the Silver-Burdett Catholic edition of the "Progressive Series" for parochial schools, republished under the title "The Catholic Music Hour." Numerous articles on chant and liturgy appeared from his pen in magazines. Since 1933 the "Question-box" of *Caecilia* has received his special attention.

by our broadcasting equipment. The frequency scale must also of necessity be thought of in terms of the medium through which it is being transmitted. Possibly a simple rule to observe would be never to blanket the extreme notes of the scale by a middle register accompaniment. The middle register, which is broadcast with fidelity, should, when used as an accompaniment, be much softer to the performer's ears than the melody when played in the upper octaves, as that is where the attenuation is particularly noticeable.

There is still another problem which I had neglected to mention. That is, the receiving sets. If tests were made and a proper census taken it would show that probably not one of ten receiving sets is capable of reproducing the minimum requirements of from 100 to 5,000 cycles. This fact, though not the immediate concern of the broadcaster, is, nevertheless, very important to the performer. It is useless for the performer to conjure extreme subtleties on his instrument if few of these subtleties are capable of being reproduced. Again, there is the volume twister who likes to have his radio play at a nice soft room level. Upon

him an extreme volume change is lost unless the extreme changes are only momentary.

Now let us review our problems and suggest a book of rules or questions. The dial twister persists in changing sustained loud or sustained soft passages. His receiving set and our broadcasting equipment limit us to a frequency range of from 100 to 4,500 or so cycles per second (four and one-half octaves of fidelity, extending from an octave and a half below middle C to about three octaves above). Then the volume or dynamic limitations of our broadcasting equipment do not allow us much leeway beyond infinity to thirty or thirty-five decibels of sound.

Taking this latter problem first, "volume of sound," let us see what happens on an actual broadcast. For example, let us say the organist is playing a work that opens fairly loud, with an extremely soft middle section, closing with a full burst on the great organ with super couplers and open shutters. The opening, being about forty decibels of sound, naturally will have to be somewhat suppressed by the engineer. He will turn his fader down to attenuate the ten decibels of sound to bring him within the prescribed limit on his volume indicator—that is, a maximum swing of thirty db.

Suddenly the organist comes to the middle section; and to make a fine contrast he uses only very soft 8-ft. strings, with the swell-box closed. If this were only a momentary contrast it would probably be allowed to pass, but if this delicate section is to continue for several minutes the engineer will be forced to bring the level up to within broadcast range. To do this he turns his fader up to his first position; that is, ten db higher than the opening of the work. Suddenly, with little warning, the organist, who has concluded the soft section, dives down with fiendish glee to the great organ, crashes on his crescendo and swell pedals, and with a great flourish, using both feet and a fist-full of notes in each hand, roars defiance to the world at large. If the engineer has steady nerves he merely adjusts his control after the first shock to bring the volume to the level of the opening, which, as we have already said, was allowed maximum swing of the volume indicator. If, however, he is a sensitive lad, with delicate nerves, his reflex actions will be so sudden as to take his control away below full broadcast level, to raise it again when he is sufficiently composed. The effect on the listener is electric. What he gets is something like this—a very soft middle section, a terrific burst of sound lasting about one beat, then a sudden choked pianissimo with a gradual crescendo.

Needless to say, the effect that the organist has tried to create is completely lost. What would be better is a compromise. The organist should know that as yet it is impossible to broadcast a fine organ's complete dynamic range. He should try for a compression which is satisfactory to him, yet bringing his dynamic range within reasonable limits. That middle section should be played possibly with open swell-box or louder stops and the closing coda should be somewhat subdued. The total effect will result in a more satisfactory and artistic performance from the listener's point of view. The engineer, having set his fader at a pre-determined position, will leave it alone, and the total dynamic effects by the organist will be broadcast to the listener with reasonable fidelity. The dynamics as received will be exactly as performed.

Now let us discuss the next phase in the problem of broadcasting. This is the frequency range. Though not as important to us as the dynamic range, it is, nevertheless, something that does concern us vitally, both as artist and broadcaster.

We have explained that the middle register is broadcast with fidelity. The extremely high frequencies, as well as the really low pedal notes, are somewhat attenuated. To explain the total effect let us take this same imaginary work and the identical performance which we were just discussing, and see what happens. Let us say that in one section, probably that soft middle part, the melody is played up in the top register of the instrument, on the 4-ft. stops, and that the accompaniment, consisting of arpeggio-like figures so well known to most organists, is in the middle range of 8-ft. stops. The effect at the source is delicate and lacy;

but what happens to our listener? The middle section, which he hears very easily, smothers the melodic line, resulting in a dull and monotonous progression of chord structure. The whole thing is out of balance. Letters of protest are received the following day telling us that the pick-up was atrocious, and couldn't something be done about it!

Now, if the organist understands the medium through which he is transmitting, he will endeavor to do two things. Knowing that the high frequencies are somewhat attenuated, he will endeavor to bolster his melodic line so as to have it stand out sufficiently, and he will be conscious of the fact that the middle register must be comparatively subdued for accompaniments. Clarity and good balance will be the result on the receiving end. It is really quite simple. The artist will receive letters of approval, the engineer is happy; and as for the listener, he will feel that he has a really fine receiving set, capable of reproducing the full frequency scale of a modern organ.

Now this same effect in reverse must be handled in the same manner. If the melody is in the pedals on the 16-ft. stops and chords are being played on full choir or great to swell, the same relative balance must be maintained. The melody must be well above the middle register accompaniment. If the balance is too subtle to your own ear at the console, you can rest assured that the effect on the air will be blurred.

This blurring brings us to another effect of which most organists are guilty. To achieve proper perspective when broadcasting from a church or auditorium the microphones are placed at a reasonable distance from the sound source to lend reverberation and upper harmonic coloring to the total effect. On a slow, sustained section the quality is rich and round, but on fast passage work the reverberation and reflection from the walls and ceiling tend to blur the definition. What the listener hears when that is done is noise—and not very pleasant noise at that. Often the modulation from one key to another is so fast that the reverberation of the hall is still reflecting D minor while the organist has advanced to the section in C sharp major. This is not entirely the fault of the performer. The blame can be shared by the positions of the chambers as related to the monaural system of our broadcasting equipment. Perhaps in the future, as radio is developed, we will come to that acme of perfection of broadcasting binaurally. However, that is something for the future. At present we are concerned with monaural broadcasting. In fast passage work a suggestion would be to play in a more staccato style. Even though the particular section may be marked "legato," crisper playing should be of help to the sum total effect. Although you may be playing staccato on the keyboard, what comes out on the receiving set may be a very smooth legato.

A simple rule to determine how sharp the staccato must be would be to make your own hearing monaural. If you are not too busy with both hands and feet, I would suggest that you block the hearing of one ear with your finger—or foot! The extra reverberation you hear is exactly what our monaural microphones hear. If you are too occupied, perhaps you can get someone to perform the slight task for you. It is really worth a trial, and I am sure you will be amazed at the result. It will open an entirely new field to you.

As acoustics and organs vary, so must our microphone placement. Frequently we find that owing to the construction of a church or auditorium the placement of the organ loft is such as to conform to the architecture of the building. In many cases one-half of the pipes are on one side of the chancel and half on the opposite side—some forty feet away. This creates a problem for the technicians.

Where two microphones can be used, that is done, but the difficulty is not entirely cured by this method, as for each microphone opened, extra reverberation is picked up. Then there is also the difficulty of one microphone picking up the sounds from the opposite side slightly behind that of the immediate microphone. This is called "out-of-phase" distortion. If this distortion is too apparent a dual pick-up is not satisfactory, and one microphone must be used. In order to get the focal range this one microphone must

be placed far enough away from the sound source, resulting in a very reverberant pick-up. The actual sound and the reflected sound are almost of equal intensity. Under such conditions it is imperative that the performer's balance and definition be above reproach.

He must also be conscious of another effect which, for lack of a better term, we call "wolf notes." Certain notes of the organ create a sympathetic vibration in the hall itself, and as these notes are sounded the sympathetic vibrations develop to tremendous proportions. It is the organist's job, when broadcasting, to avoid as much as possible the development of these "wolf notes." Nothing is so obnoxious when listening to a chord being played on the organ as to hear the third booming above the tonic. However, knowledge of your own instrument and the acoustics of your auditorium should help you to avoid this difficulty.

In conclusion we come to the matter of program making and timing. As tastes differ, so must our programs. But as we all agree on the length of a half-hour, our timings must *not* differ. A half-hour program usually consists of some twenty-six minutes of actual playing time; yet so often do we find an organist who strives to stretch this twenty-six minutes into thirty-two. It doesn't work. The cold hands of the clock tell the announcer to cut in on the program. Unfortunately this usually occurs at the point of the organist's most noble effort.

In the matter of program making I have only this suggestion to make: Don't think of radio as a concert hall. Radio music reaches a vast multitude, of whom only a small percentage are musically trained. The specialists who are sufficiently interested will make the effort to go to concerts, but it takes little effort to turn on a radio and in many homes even this isn't necessary. The radio is on all day anyway! A well-balanced, varied program is a much wiser choice than five Bach fugues!

When planning a program these questions should be asked: Is my program balanced? Are there reasonable contrasts? What is its entertainment value? Is the program too high-brow, or, for that matter, too low-brow? Will a listener stay tuned in if he suddenly comes across my program while idly dial twisting and not having the faintest idea who the performer is? If you can answer these questions satisfactorily you will have a good radio program.

Gardner Read Takes Bride.

Gardner Read, the talented young Chicago composer whose works have attracted widespread attention, married Miss Margaret Vail Payne of Terre Haute, Ind., Sept. 17, at Thorndike Hilton Memorial Chapel, University of Chicago. A brief recital was given before the ceremony by Lora M. Bell, Chicago organist, and Harriet Payne, violist with the Indianapolis Symphony, who played the Bach chorales "Jesu, meine Freude" and "Christ lag in Todesbanden"; Bach's Air on the G string and the slow movement of Handel's Viola Concerto in B minor. Mr. Reed's Passacaglia and Fugue in D minor, Op. 34, for organ is now included in the Clayton F. Summy Company catalogue and the same publishers have just released his Chorale Prelude on "Jesu, meine Freude," Op. 32, No. 2, for organ.

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A goodly number met for dinner at Union Seminary, New York, to honor one of the oldest members, John Barnes Pratt, on Monday, Oct. 14, the eve of his seventy-fifth birthday. Veteran head of A. S. Barnes & Co., who have published fine hymn-books for eighty-five years, Mr. Pratt has rendered conspicuous service to Christian worship in church and church school. Our congratulations were admirably voiced by Carl F. Price, and Mr. Pratt's response included graphic accounts of his early days with the firm, which he entered in 1888.

On adjourning to the gate room we enjoyed a delightful survey of the latest hymnal from the Barnes press, "Christian Worship and Praise," conducted by its editor-in-chief, Dr. Henry Hallam Tweedy, of the Yale Divinity School. The distinctive features of the book, both in design and content, were well set forth. In addition we sang a number of the significant hymns, including, of course, the work of several members of the society—both texts and tunes.

After hearing a graphic and touching letter from Chaplain Tiplady of London, the evening was brought to a close by President Watters with a brief service of intercession for the faithful band of fellow-workers in the Hymn Society of Great Britain and Ireland. A bulletin received from that society mentions a hymn leaflet, "Hymns for This Time of

War" (Oxford University Press), with seventy well-chosen hymns from "Songs of Praise."

"Three Centuries of American Hymnody," a noteworthy work by Dr. Henry Wilder Foote, is to be issued this month. The foreword from the publisher, the Harvard University Press, indicates the wide scope of the book. It surveys "the whole course of American psalmody and hymnody right up to the present day." Every organist will wish to read it and share its contents with his minister.

The Hymn Society is fortunate in securing Dr. Foote to prepare a compact statement telling of the origin, content and influence of the "Bay Psalm Book." This is the seventh in the series of papers of the Hymn Society and will be off the press by Nov. 1. There could be no better permanent record of the tercentenary of the "Bay Psalm Book" on the shelves of ministers and church musicians. The leaflet gives the facts that everyone should know about this, the earliest book printed in America. It contains facsimiles of the frontispiece and one page of Psalms; it costs 25 cents in currency and can be obtained from the writer.

Inquiries are being received for the latest hymn festival leaflet. Its eight modern hymns, with well-chosen tunes, make it valuable to all churches which have an appetite for such additions to their repertoire. It costs only \$2 a hundred. This leaflet was used by the large congregation that filled the nave of St. Paul's Cathedral, Buffalo, for a mass hymn rehearsal at the A.G.O. regional convention Sept. 10. The service proved that when sufficient interest has been aroused and a fair proportion of the people have seen these less familiar tunes in advance, the whole congregation can master them quickly and make the singing impressive and inspiring. We feel that the time has come for other places to introduce similar congregational rehearsals, for they increase the ability and desire of any congregation to make its singing far more wholesome and stirring.

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"Love Came Down" | W. S. NAGLE
"As I Sat on a Sunny Bank" |
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"Joseph Dearest, Joseph Mine"
"Coventry Carol" | D. MCK. WILLIAMS
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"Carol of the Seraphs" (S.S.A.) |

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"A Hymn of Freedom"
"Eternal God is Thy Refuge"
"Thy Church, O God" | A. GRETCHANINOFF
"To Thee, O Lord, I Cry" |
| HENRY HALLSTROM
"For the Peace of the World" | CHARLES BLACK
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| ALFRED WHITEHEAD (Arr.)
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JOHN W. HAUSSEMMANN, composer, organist and organ "fan," was born in Manila, Philippine Islands, Aug. 21, 1909. He attended public school at New Richmond, Ohio, and Colorado College, Colorado Springs.

As a young man, Mr. Haussemann went abroad to complete his musical education. He studied in Paris with Marcel Dupré and soon began composing under the teachings of Paul le Flem. His first compositions for the piano and for chamber orchestra have been performed in Paris and published there by Maurice Senart. But later he became interested especially in the organ. Under the guidance of M. Dupré he soon became an organist and wrote a score of works for the instrument alone and for organ in connection with several instruments. His first orchestral works were written and published in 1934. "Nocturne and Dance" and "After Christmas Suite" had performances in Manila, Cincinnati, Philadelphia and New York. The "Pastoral Fantasy" for strings, harp and flute was particularly successful at performances in Baltimore, New York and several other places. In 1939 Mr. Haussemann's First Symphony had its premier performance at a concert of the National Broadcasting Company, played by the famous Toscanini Orchestra under H. W. Steinberg. This work will be given this winter by Eugene Goossens in Cincinnati and Eugene Ormandy with the Philadelphia Orchestra.

The organ world paid special tribute to John Haussemann when he lent his Aeolian-Skinner to the Temple of Religion at the World's Fair and at the same time sponsored a prize for a composition for organ. More than 200 recitals have been given on the instrument at the fair. This organ was described in THE DIAPASON in the issue of April, 1939. It is a "classical" organ, constructed by G. Donald Harrison, and men such as Dupré, Ernest White, Parvin Titus, and a score of others who played it, have praised it. The instrument will now be transferred to Mr. Haussemann's new home at Newcastle, N. Y., where a music room will be built to house it. This room will accommodate 250 people, and Mr. Haussemann plans to have concerts there, sponsoring all kinds of chamber music, particularly encouraging contemporary American composers in giving performances of their works.

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ALFRED G. HUBACH CLOSES
LONG CAREER AT THE ORGAN

After twenty-six years as organist and choir director of the First Methodist Church of Independence, Kan., Alfred G. Hubach has tendered his resignation from that position. Mr. Hubach expressed a desire to give all of his time to his life-work—piano teaching—but offered to render service at the First Methodist Church until arrangements could be made to select his successor.

"Forty-four years of faithful service, twenty-six of them at this one church, and always at his post, is a record very few attain," the Rev. R. O. Penick said in making the resignation known.

Mr. Hubach began playing the organ in April, 1896, at the People's Methodist Protestant Church in Kansas City, Kan. Since then he had served the First Baptist, Kansas City; the First Presbyterian, Boston; the Westport Presbyterian and the Westminster Congregational in Kansas City before going to his present position. Only twice during these years was he unable to be at his post because of illness.

HARRY W. GRIER APPOINTED
TO JOHN M'E. WARD'S POST

Harry W. Grier has been appointed successor to the late Dr. John M'E. Ward as organist and choirmaster of St. Mark's Lutheran Church, Philadelphia.

When Mr. Grier was 15 years old he started as organist and choirmaster of St. Simeon's Lutheran Church, Philadelphia, where he served for four years; he was next appointed to Emmanuel Presbyterian Church. For the last nine years he has been associated with the First Presbyterian Church, Camden, N. J. For five years Mr. Grier has been assistant to Dr. Rollo F. Maitland in the organ department of the Zeckwer-Hahn Philadelphia Musical Academy.

Mr. Grier first studied with Frederick E. Starke, continuing his piano studies with Josef Wissow and his organ work, improvisation and counterpoint with Dr. Maitland.

Nov. 1 Mr. Grier will begin his duties at St. Mark's Church.

Death of George R. Hemingway.

George Ratcliff Hemingway, husband of Susan Shedd Hemingway, the organist, died suddenly at his home in Oak Park, Ill., Oct. 2. Funeral services were held Oct. 4 and burial was at Indianapolis, Ind. Mr. Hemingway was an Oak Park business man and for a number of years was connected with his father's real estate firm. He is survived by the widow and by his parents and two sisters. Mrs. Hemingway is a graduate of Oberlin and was college organist there during her course. She is a former president of the Chicago Club of Woman Organists. Mrs. Hemingway will make her future home in Indianapolis.

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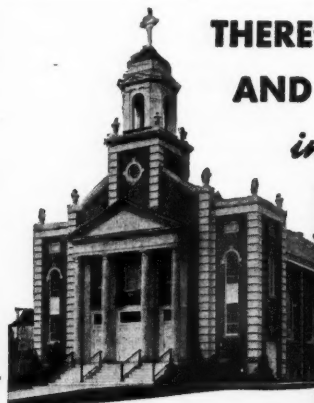
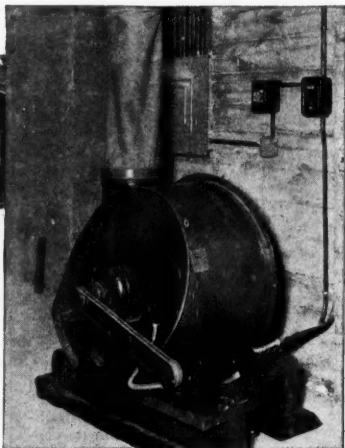
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NOTES FROM THE CAPITAL; THEODORE SCHAEFER RECITAL

By MABEL R. FROST

Washington, D. C., Oct. 17—The first of the series of monthly musical Wednesday evenings announced by the Covenant-First Presbyterian Church was presented Oct. 9 with Theodore Schaefer, minister of music of the church, doing the honors, assisted by Gordon Barnes, baritone soloist of the church. In this, his first Washington recital, Mr. Schaefer played the following program: Trumpet Tune and Air, Purcell; Melody, Second Ballet from "Orpheus," Gluck; Third Chorale, Andriessen; First Movement, Fifth Symphony, Widor; Toccata on a Chorale, "L'Orgue Mystique," Tournemire; "Clair de Lune," Debussy; "Comes Autumn Time," Sowerby.

Nov. 13 is the date of the second concert and John M. Klein, organist of the Broad Street Presbyterian Church, Columbus, Ohio, is the recitalist. The chancel choir of the Covenant-First Church will sing an early American work of William Billings, "Be Glad, America."

Oct. 13 was a red-letter day for Elizabeth Carpenter, organist of the Fifth Baptist Church, for on that day she participated in the dedication of the rebuilt organ and choir loft. The rebuilding, enlarging, modernizing and electrifying was the handiwork of Lewis & Hitchcock. The former organ was a Steere & Turner two-manual of 1890 or earlier. The Rev. J. Herrick Hall, recently appointed junior pastor and minister of music, is making a great success of revitalizing the musical activities of the church.

Flora Palmer Weber is looking forward to a similar job about the middle of November, when the rebuilding of the Keller Memorial Lutheran Church's two-manual Odell will have been completed by Möller. Mrs. Weber is organist of this church and Herbert Aldridge is choir director.

Twenty years in the same position without a ripple of dissension is the record of Gertrude Smallwood Mockbee, organist of the Metropolitan Baptist Church. It was therefore not easy for her to break these ties to accept the offer of the Washington Heights Presbyterian Church. Mrs. Mockbee has studied exclusively with Mabel Linton Williams, Washington organist, teacher and composer. Before the Metropolitan Baptist engagement she was organist at Bethany Baptist Church for two seasons. Mrs. Mockbee assumes her new duties Nov. 1.

Frances Robinson has been appointed organist at Gunton Temple Presbyterian Church, succeeding Kenneth Frisbie, new organist of the Chevy Chase Presbyterian. Miss Robinson is a pupil of Thomas Moss, organist of Calvary Baptist Church, and has been assistant organist at Calvary for several years.

Blanche J. Hartlage has been appointed organist and director at the Arlington Presbyterian Church. Mrs. Hartlage is a graduate of Peabody Conservatory, holding the artist's diploma in piano and the teacher's certificate in both piano and organ. Her last position was as organist at the Prince of Peace Episcopal Church, Baltimore.

The series of Water Gate concerts was brought to a close with a program by the largest aggregation of a cappella singers ever assembled in Washington. Ruby Smith Stahl, director of the First Congregational A Cappella Choir, conducted the massed choirs in the singing of Bach's "Glory Now To Thee Be Given." Mrs. Ripple played the Estey reed organ. The following choirs took part: Calvary Baptist, Herbert Pate, director; Washington Missionary College, George Greer, director; Mount Vernon Place Methodist, R. Deane Shure, director; New York Ave-

nue Presbyterian, Charles Dana Baeschler, director, and First Congregational.

Thursday, Nov. 14, is the date of the first concert of the season by the Washington Choral Society, Louis Potter conducting. The society will render the "Requiem" by Faure and the Magnificat by Bach at the Washington Cathedral with accompaniment of organ, piano and orchestra drawn from the National Symphony Orchestra. Mlle. Nadia Boulanger has been invited by Mr. Potter and the executive committee of the society's board of directors to conduct the Faure "Requiem."

St. John's Church, Lafayette Square, has introduced a mixed choir of solo voices to sing at the evening services. The new order began Oct. 1 and is proving immensely popular. Arthur W. Howes, Jr., organist and choirmaster, is to be congratulated.

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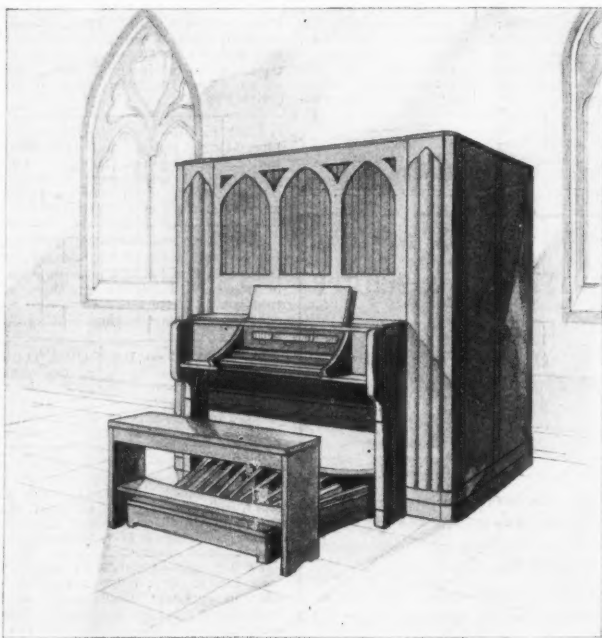
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